

## Bill Wrobel's DVD Collection, Review & Music Analysis

A man is often known by the company he keeps. I suppose this applies not only to people routinely around him but also to the specific kinds of music and dvds he purchases as a personal collection to enjoy. As John Burroughs wrote in his poem, *Waiting* : “My own shall come to me.” This is the law of attraction (like attracts like).

Now: Food for the soul to me includes music. Music for most people is obviously a pleasure, refined or not, ridiculous or sublime. Music can calm ones nerves in the stresses of life; reminds you of the heavenly; reminds you of beauty while sometimes involved in the ugliness or drudgery of daily life; helps you feel better when life gets you down, and restores harmony and peace (if only temporarily). I happen to love Golden Age and Silver Age music (music that I grew up with), and of course this includes Romantic era classical music especially (Tchaikovsky, Delibes, Wagner, etc.). As most people who read my site already know, my top favorite film composers are Bernard Herrmann and Max Steiner. Then I like Jerry Goldsmith in most cases, Miklos Rozsa, Dimitri Tiomkin, John Barry, and so forth. So obviously I will buy dvds (and cds) that contain their music. I tend to buy more dvds than cds because the music was *intended* to be paired with the images on the screen. I enjoy both mediums but music married with film is the best or most effective expression since it was meant for that particular art medium. Of course music by composers who tend to specialize in the “Mood Music” school (such as Herrmann) may tend to more successfully translate onto a cd release because it seems to be more abstract music per se than a “mickey-mouse” approach that really needs the film to appreciate its effectiveness.

The following list (and reviews with many delineations of the music therein) constitutes my current dvd collection. It will not be organized alphabetically. If you wish to see if I have a certain title you can simply type it in the “Find” under the Edit function of Word if you convert the pdf. This dvd list of mine is not completely reflective of my current tastes because there are now many dvds I can easily toss away. Some I received as gifts. Others I got because the price was really inexpensive and I took advantage of the opportunity. Some movies I *thought* would be great but, because of the internalized *fff* sounding--faulty fondness factor (false or inaccurate nostalgia because I hadn't seen the movie in so many years)--I find out that the movies are actually rather lousy! Other times the movie itself is pretty bad but I buy the dvd simply because I am interested specifically in the music. This happened, for example, with that *Tchaikovsky* motion picture that Tiomkin composed for. Another example is the horrid and UGLY (the worst four-letter word!) *Starship Troopers 2* movie--I believe my only minus or negative rating (below zero!). I only got it to listen to Stromberg's music for this terrible turkey (read my devastating review of it within the text below somewhere). Other times the movie itself is quite interesting but the score is rather forgettable (such as Horner's *The Perfect Storm*). Other times both the movie and the music are top-rated enjoyments (such as Herrmann's *North by Northwest* and *Journey to the Center of the Earth*, Tiomkin's *Guns of Navarone*, Steiner's *Helen of Troy* and *Lion & the Horse*, Searle's *The Haunting*, etc.).

I believe in my review of *Starship Troopers* (the original) I discussed various “drawers” of composers; for instance, top drawer (A list) would include Herrmann of course, Steiner, Rozsa, Korngold, and perhaps Tiomkin. Second-drawer level composers would include Goldsmith, Williams, and so forth. This does not mean one composer is necessarily above the others or “best” because a so-called lower-drawer composer in comparison may come out with a stunningly beautiful specific score that would rate as a “top-drawer” music composition. Also, a particular composer may hold a “special place in your heart” but this does not necessarily mean his work is objectively “great” (mature, rhythmically complex, harmonically interesting, rich in variation and thematic development, etc.). For example, die-hard fans of John Barry simply feel he is the greatest. That is a valid opinion. I personally quite enjoy his music. Barry’s music resonates quite strongly with such fans. He often delivers the goods in terms of enjoyable music of a mass-market type (*James Bond* scores, etc.) that is immediately likeable, popular, and so on. This does not mean his music is objectively “top-tier” or “top-drawer” compared to others (such as Korngold, Steiner, Herrmann, Rozsa). Barry’s music is rather simple in comparison, not harmonically complex or varied.

Also this list is not completely reflective of my tastes because there are many dvds I would like in my collection but I never got around to buying them! After all, my discretionary money is a bit limited despite my good federal job because I have other priorities like a mortgage and bills to pay, and I tend to want to find a deal before I fork over my hard-earned money. For instance, I usually don’t buy anything from the excellent Warner Archive site (except for what I consider a rare Must-Have-Now item) during the winter-spring-summer months. I wait until Thanksgiving because that is when their dvds are half-off for that Thanksgiving weekend (5 for \$50 or 10 for \$100). So there are a lot of dvds I would like to have (especially if they include terrific Special Features and commentaries). They include, as examples, *I Know Where I’m Going* (1945, Wendy Hiller), *12 Angry Men*, *Psycho*, *Godfather*, *Jaws*, *Raiders of the Lost Ark*, *The Third Man*, *The Wizard of Oz*, *The Shadow* –great Goldsmith music-- and so forth. One dvd I will definitely buy was the one my wife & I watched today (Saturday, June 04, 2011) at Regal Theaters, Woody Allen’s *Midnight in Paris*. It’s excellent. MY last enjoyable Allen movie was *Mighty Aphrodite* but especially *Manhattan Murder Mystery*. My favorite Allen movie is *Love & Death* that I have on old vhs-video instead of dvd (so I probably will not review it here). I also have many other vhs-videos of movies (such as many Max Steiner-scored films) that I cannot or never did get in dvd format, so I probably won’t review them either!

Since this is a “Film Score Blog” I will as often as I can provide detailed information regarding the film music. This includes cue sheets information, delineations of the written cues, and whatever else of interest I can offer. Of course many movies I have nothing to offer regarding details of the written music since I never researched them. So I will simply provide a simple review of the movie and the music. Of course any reviewer can do that (provide opinions), so that is why I want to make this long paper a special review project since I had studied many of the scores and can give music score details that all or most other reviewers cannot provide. Some movie and scores I do not

need to spend time on since I had already provided online papers on those specific titles (including many Herrmann-scored motion pictures) that the reader can access freely. There will also be dvds that I will not review at all or very sparsely. There are just too many items in this ambitious project and my time is limited! But this paper will serve as a handy vehicle to delineate information on scores that I did not spend much time on (scores that I would not do an “official” separate paper rundown on my site since I don’t have information on most of the cues). This includes Barry’s *My Life*, Howard’s *Vertical Limit*, Tiomkin’s *High & the Mighty*, Goldsmith’s *Hollow Man*, and so on.

Now: My star-ratings below can use even more synonyms! For instance, a minus rating is waste (if you know what I mean). Call it “garbage” if you wish. A four-star rating is generally a “classic” film more or less, but a five-star rating means a “masterpiece.” (not too many of those!). There may be masterpiece movies and scores out there that I did not review here, by the way, simply because I do not own the dvd. A three-star rating is overall average but entertaining. Let’s face it, since this is the mean or average, most movies listed here are going to be three-star pictures (give or take a half rating). That’s partially why I want up to a five-star rating since three is the medium (not including the rare minus rating). I believe I only have one minus rating in this 402-page review. That’s because I instinctively know what is going to be really, really bad (!) or I’ve already seen the movie (or a portion of it) on cable so I refuse to purchase the dvd. At any rate, my star-ratings are as follows:

- (minus) Terrible/Worst/Disaster/UGLY Stinker/Repellant/Pathetic
- 1 \*Bad/Lousy/Inferior/Shoddy/Groaner/Turkey/Waste of Time
- 2 \*\* Poor/Below Average/Mediocre/Third Class/Some Merits
- 3 \*\*\* Fair/Good/OK/Average/Second Class/Commonplace
- 4 \*\*\*\* Excellent/Classic/First Class/Superior/High Merit
- 5 \*\*\*\*\* Outstanding/Masterpiece/Extraordinary/Best

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-The Giant Behemoth (1959). \*\*\* 1/2 [music \*\*\*\*\*]

[http://www.amazon.com/Giant-Behemoth-Gene-Evans/dp/B000OHZJIC/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292877992&sr=1-1](http://www.amazon.com/Giant-Behemoth-Gene-Evans/dp/B000OHZJIC/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292877992&sr=1-1)

This “B” (Behemoth!—maybe British!) monster movie is a guilty pleasure for me, but not necessarily a *giant* one. I don’t know why the producers felt it was necessary in the American release to precede “Behemoth” with “Giant.” I guess *The Really Big Behemoth* would not sound quite as catchy. Despite the less-than-ideal title, there’s something about this movie (or parts of it) that I like. The dvd cover states that it is a “Cult Camp Classic.” You can probably safely take out the “classic” designation but it’s still the kind of cozy movie I would tend to watch on a rainy day, especially if I had to work out in such inclement weather as a mailman (such as I am doing this pre-Christmas 21010 period as I am writing “now”). The picture is located in the London area during the cold, foggy, perennially overcast season sometime (probably just about anytime

except for a month or two in the summer!). I was in London on vacation back in 1995. My wife & I visited several interesting fellows, including Theosophist John Robertson, film music enthusiast Bob Blackmore and Max Steiner researcher, Ted Leaney (all now passed away). It may mid to late May and it rained most of the time, and if it wasn't raining then it was still overcast.

The creature effects in this movie were largely stop-motion effects but it was certainly not a Ray Harryhausen vehicle. It was a poor man's (low budget) *Beast from 20,000 Fathoms*, although both movies were directed by Eugene Lourié. Nevertheless, I like key elements of the movie. This includes the two main actors, Gene Evans and Andre Morrell, each representing a scientist from respective ends of the pond (Atlantic Ocean). Gene Evans played American marine biologist, Steve Karnes, and Andre Morrell played Professor James Bickford, a congenial but authoritative Brit in charge. A.M. is a very distinctive actor (he was in *Ben-Hur*, for instance) but I heard he only preferred to work in the morning. The other main actor, G.E., brings good things to life in this movie. I like his voice. He had a fairly dramatic opening in the movie at the Conference on Atomic Research in London when you hear his voice describe the dire atomic bomb aftermath: "And afterwards, these mysterious figures—faces masked with lead—these are ourselves, men! The kings of the earth trying to measure the extent of the destruction they themselves created." My wife just overheard it as I am watching the dvd at this precise point, and she stated, "That's a good line."

A literally cozy scene I liked was at the hotel when (around the 13 minute point of the movie) Karnes, awaiting news on his pending plane reservation, leisurely sits down at the lounge to watch the tele. Wouldn't you know it that just as he got himself nice and comfortable, the reporter's closing piece centers on Cornwall's fishing industry being at a complete standstill. There is even a report of a sea monster in the general area! Well, this got Karnes' blood up, and he promptly arises out of his chair, tells the hotel man to cancel the flight, and phones Professor Bickford's office. Nice understated music here, especially of the mysterious vibe sounding. It added to the atmosphere and mild tension buildup of the scene.

I particularly enjoyed the score composed and conducted by Edwin Astley. The short (minute long) Main Title in C time is effectively menacing, emphasizing a brassy two-note (half notes) motif. I wish I knew where the written full score is because I'd love to research it and do a Film Score Rundowns treatment on it. It would definitely be on my FSR "Must Do" list (if I had access to the score, that is!). It has such a "British" signature sound to it! I mean, I find it interesting how these scores so often employ either the solo English horn (usually) or the solo oboe. There are a fair number of staccato-like percussive phrases by Astley. The phrases on the strings are excellent, although the Hammer Films in-house composer, James Bernard, did the best job in creepy-sounding strings work. I still remember the eerie strings in *X, the Unknown* blob-monster movie. I liked that movie too, fond of Dean Jagger in the lead cast.

I also liked at the thirty-minute point of *Behemoth*, which began the suspenseful monster-searching scene (only four minutes in duration), on a small, lonely trawler at

night. Karnes and the skipper and unseen engineer man the impromptu expedition for “something” out in the ocean that killed all the fish in the area. Some scenes in the movie were unintentionally funny. For instance, whenever the behemoth radiated, you see the radiation as spiraling, luminous wheels (very hypnotic!). And I don’t know if the electronic sounds (apparently emanating from the electric eel-like charge of the radiation) were diegetic or non-diegetic!

The full-fledged animated monster scene does not start until a full hour has elapsed but that is fine. I enjoyed the “slow” buildup in the storyline. That long, drawn-out Behemoth a’truckin’ thru the streets of London is a bit too much. Astley’s suite here is pretty much drowned out by the sound effects. I much preferred the next extended effects scene (starting 1:07:50) when the Beastie at night is lumbering through an industrial area full of high-tension towers.

The movie is only 1 hour and 19 minutes in length. The dvd includes a fairly educational and entertaining commentary by Dennis Muren & Phil Tippett. They stated that the model head of the Behemoth is pretty small, only 3 by 2 inches. I wish in the commentary that they had found the full score by Astley! [end session rainy Sunday night, December 19, 2010 at 10:31 pm]

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-[A Distant Trumpet](http://www.wbshop.com/Distant-Trumpet-A/1000179572,default,pd.html?cgid=) (1964) \*\*\* 1/2 [music \*\*\*\*]

<http://www.wbshop.com/Distant-Trumpet-A/1000179572,default,pd.html?cgid=>

This “picture” (as Max would normally call a “movie”) scored by Steiner is still available at Warner Archive (see the link immediately above). It is beautifully shot in terms of locales (New Mexico and Arizona), usually very bright and desert dry scenes (except for a rainy night sequence with the Suzanne Pleshette character (Kitty) holed up in a cave with the Troy Donahue character (Lt. Matt Hazard). This is located 19 minutes into the movie. It’s an enjoyable picture to watch now and then but it certainly is no classic western (despite being directed by Raoul Walsh)! The first half of the movie kept me interested but it got to be rather tiresome afterward, especially that long, drawn-out Indian battle about an half and a half into the movie! I primarily purchased the dvd because of the music score by Max Steiner, one of his very last assignments. I researched the written full score at USC-Warner Brothers Archives in the Research Annex just off-campus at 3716 S. Hope on March 11, 2005. How time flies. That was nearly six years ago. I do not plan to do an official “rundown” on the music since I worked very little on the score (not enough time). I managed to touch upon (hand-copy) segments of the first two or three reels of cues. While not a top drawer Steiner score, it is nevertheless still characteristically vibrant and energetic. I have to check if I discussed portions of it in one on my blogs. But even if I did, I can still make additional comments here in this new project... Yes, I wrote a short entry in blog # 19:

“...Steiner’s score to *Distant Trumpet* is quite long. It is, after all, a long movie. The final cue is Reel 14 (cue #40498) while the Main Title is cue #40444 (so 54 cues

altogether). I only managed to hand-copy sections of the first two reels, and the end bars of R6/5 that offered the first “me-ow” effect (mild ‘cat-fight’ verbal exchange between Kitty and Matt’s fiancé). After a half and quarter rest in Bar 15, the divisi violins play Line 2 B/Line 3 Db quarter notes slow gliss wavy lines down to (end Bar 16) Line 2 E/G whole notes held fermata. At the end of R7/4 (Bar 28), after a quarter rest, the effect is played on Line 2 C/E quarter notes gliss lines down to F/Ab half notes held fermata. Under both circumstances, Steiner (as well as the orchestrator) placed “Me-ow” underneath the effect.

“Reel 1/1 is the Main Title (*to di Marcia Pomposo*) in 2/4 time in the key signature of one flat (F maj/D min). I believe three snare drums and a field drum sound the initial rhythmic pattern forte on a grace note to 8<sup>th</sup> note to “3” triplet value 16ths figure (repeat these five notes in the second half of this bar) to (Bar 2) grace note to 8<sup>th</sup> note to grace note to 8<sup>th</sup> note to grace note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 11, the solo trumpet plays the its figures on Line 2 D notes. Etc.

“In Reel 2/1 Bar 41 in C time, we first hear the Kitty theme. Violins play *mf* Line 1 F#/A staccato 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to same F#/A half notes to D/F# dotted 8ths to E/G 16ths (repeated next bar) to (Bar 43) F#/A to G/B quarter notes to A/Line 2 C dotted quarter notes to G/B 8ths. After a quarter and 8<sup>th</sup> rest in Bar 41, horn I plays *dolce* small octave A [written Line 1 E] *rinforzando* 8<sup>th</sup> note tied to half note (repeated next three bars). After a quarter rest, the distinctive celeste plays Line 1 F#/A/Line 2 D/F# 8ths (followed by an 8<sup>th</sup> rest) notes up to A/Line 2 D/F#/A (D major tonality) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest), repeated next bar. Celli play Great octave D up to A quarter notes legato up to small octave F# half note (repeated next bar). CB play small octave D dotted half note up to A quarter note legato down to (repeat of Bar 41), while the bottom line CB play D quarter note pizzicato (followed by two quarter rests) up to A quarter note....” [end quote]

If I read my old notes correctly, the Parts and Steiner’s sketches (a copy) were included in the folders.

The Main Title cue # is 40444. The cue is 16 pages in length, 73 bars. The tempo-marking is *todi Marcia pomposo* in 2/4 time, and in the key signature of one flat, as given in the quote above. The simple duple rhythm starting in Bar 7 features the tubas playing Great octave and small octave D *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) down to Contra-octave and Great octave B *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) and repeated next bars. The bass sax and Fags and celli play this same pattern on D to B (small octave to Great octave for the bassoons). After an 8<sup>th</sup> rest in Bar 7, the three horns play small octave F/A/D [written Line 1 C/E/A] *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) to F/B/Line 1 D *rinforzando* 8ths (repeated next bars). After an 8<sup>th</sup> rest, Pos play small octave F/A/Line 1 D *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) to same 8ths. Violas play this on small octave F *sforzando* 8ths, and violins on do to B/D 8ths. In Bar 11 (00:00:13 dvd), the solo trumpet (2<sup>nd</sup> trumpet is “cued in”—if actually used) playing Line 2 D [written E] 8<sup>th</sup> to “3” triplet value D-D-D 16ths to D-D 8ths to (Bar 12) D quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

There is a nice effect in Bar 18 (00:00:21) with the dynamic build of the orchestra. After an 8<sup>th</sup> rest, the piercing glock sounds *f* (forte) Line 1 D-E 16ths (connected by two crossbeams) to F-G-G#-A 16ths to (Bar 19) Line 2 D quarter note (followed by a quarter rest). After an 8<sup>th</sup> rest, both flutes play similarly but on Line 2 D-E rinforzando 16ths to F-G-G#-A rinforzando 16ths to (Bar 19) Line 3 D rinforzando half note tied to quarter note and 8<sup>th</sup> note and 16<sup>th</sup> note in Bar 20 (followed by a 16<sup>th</sup> rest). The oboe plays this an octave lower register. The two clarinets also play this an octave lower register. The other woodwinds and brass and strings continue the simple rhythmic pattern. Meanwhile two trumpets at least play the melody line of Line 1 D 8<sup>th</sup> to “3” triplet value D-D-D 16ths to D-D 8ths to (Bar 20) D-E-F-G 8ths to (Bar 21) A [written B] half note tied to quarter and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) to (Bar 23) a repeat of Bar 19) to (Bar 24) D-E-F-A 8ths to (Bar 25) Line 2 D half note tied to quarter and 8<sup>th</sup> notes next bar. High woodwinds and violins I play a response phrase in Bars 21 thru 24 as the trumpets sound the sustained A note. So, after an 8<sup>th</sup> rest, flutes and violins play Line 3 (Line 2 for oboes and clarinets) “3” triplet value D-D-D 16ths to D-D 8ths to (Bar 22) D-E 8ths to “3” triplet value 16ths F-E-Eb (F is rinforzando-marked) to D 8<sup>th</sup> tied to (Bar 23) half note and tied to quarter and 8<sup>th</sup> and 16<sup>th</sup> D notes next bar (followed by an 8<sup>th</sup> rest). Etc. By Bar 27, all three trumpets play the Distant Trumpet theme as chords. So we find Line 1 A/Line 2 D/F (D minor) 8ths to “3” triplet value 8ths on that inverted triad to 8<sup>th</sup> notes to unison E 8<sup>th</sup> to (Bar 28) D-C 8ths to A-G 8ths to (Bar 29) A half note tied to quarter and 8<sup>th</sup> notes next bar.

The music seques to the next cue (Reel 1/pt 2), the chase scene (cavalry chasing the Indians instead of the Indians chasing the cavalry!). The cue is 13 pages in length, 52 bars. The tempo-marking is *Allegro* in Cut time, cue # 40445. The sketch of four staves also includes in parentheses the added tempo-marking of *molto marcatao*. The bass sax (in the normal key signature of two sharps as the B-flat trumpets and clarinets) play Line 1 E [written F#] rinforzando half note down to small octave Bb [written middle C natural] rinforzando half note (repeated next bar), and so forth. Bassoons play these two half notes on Great octave and small octave E half notes down to Contra-octave and Great octave Bb half notes to (Bar 3) E dotted 8<sup>th</sup> down to Bb 16<sup>th</sup> up to E half note down to Bb quarter note (repeated next bar) to (Bar 5) E down to Bb up to E down to Bb quarter notes (repeated next bar). Pos I in Bar 1 plays small octave E rinforzando half note (followed by a half rest) and repeated next bar. After a half rest, Pos II-III play forte Great octave Bb rinforzando half note (repeated in Bar 2). The Euphonium and tuba play this an octave lower register (Euphonium as Pos I, and tuba as the altri Pos pattern). The timp beats small octave E quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest). CB play forte small octave E down to Great octave Bb half notes. Etc. The high woodwinds are emphasized in Bar 5 (dvd 00:01:31), piccolo I plays Line 2 A rinforzando dotted half note, while piccolo II plays Line 2 G# dotted half note (as also the oboe), and clarinets play Line 2 G#/A dotted half notes (so does the second piano). Of course this is a dissonant, strident m2 interval. And, of course, this musically depicts the tense chase action on the screen. One would not expect mellow music here! The cue ends (dvd 00:02:33) on the A major chord (A/C#/E).

In the next cue (Reel 1/pt 3), cue # 40446, *Modto* in Cut time, Major General Quaint (James Gregory) weeks later lectures students about the events of that day. The cue is 8 pages in length, 29 bars. The music starts on the dvd at 00:03:43. The timp softly beats *p* small octave D quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest) and repeated next several bars at least. Four cello and 2 contrabasses play similarly but in pizzicato effect *mf*. After a quarter rest in Bar 1, 6 violins I pluck *pizz mf* Line 1 D quarter note (followed by a quarter rest) to same D quarter note (repeated next bars). After a quarter rest, 6 violins II pluck small octave A quarter note (followed by a quarter rest) to Bb quarter note (repeated next bars). After a quarter rest, 4 violas pluck small octave F quarter note (followed by a quarter rest) to same F quarter note. After a quarter rest, the harp plays small octave F/A/Line 1 D (D min 1<sup>st</sup> inversion) quarter notes (followed by a quarter rest) to F/Bb/D (Bb maj 2<sup>nd</sup> inversion) quarter notes. In Bar 5 (00:03:49) the two clarinets and two bassoons play the Distant Trumpet motif. They play respectively Line 1 and small octave D quarter note (followed by an 8<sup>th</sup> rest) to D-D 16ths to D to D quarter notes to (Bar 6) D-E-F-G quarter notes to (Bar 8) A whole note tied to whole note next bar. After a quarter rest in Bar 7, the snare drum plays a dotted 8<sup>th</sup> (located on the second space from the top) to 16<sup>th</sup> to quarter note to dotted 8<sup>th</sup> to 16ths to (Bar 8) quarter note to dotted 8<sup>th</sup> to 16<sup>th</sup> to two grace notes to *rinforzando* 8<sup>th</sup> to three more 8ths. Skipping to Bar 20 (dvd 00:04:10), the muted (*sord*) trumpet I starts to sound. So, after a quarter and 8<sup>th</sup> rest, the first trumpet sounds *mf* Line 2 D-D [written E-E] 16ths to D dotted quarter note to D-D 16ths, and so forth next bar. Skipping to Bar 25 (00:04:19) the Injun familiar phrase is used by Max, played by the trombones. So they play small octave F/A/Line 2 D (D minor 1<sup>st</sup> inversion) *rinforzando* 8ths to E/G/middle C (C maj 1<sup>st</sup> inversion) *rinforzando* dotted quarter notes to D/F/A (D minor root position) tenuto-marked half notes tied to (Bar 26) dotted half notes and tied to 8ths (followed by an 8<sup>th</sup> rest). Repeat next two bar. The gong sounds a half note in Bar 27. The harp in Bar 25 plays forte Great octave D/A quarter notes 4X (repeated next bars). The VC are *col* the harp. The CB play small octave D-D-D-D quarter notes.

The music seques at 00:04:25 to the next cue and scene (Reel 1/part 4, *Allegretto* in 6/8 time) when the stagecoach carrying Hazard and White Cloud stop on the road to be picked up by the cavalry escort detail to Fort Delivery. The cue is 9 pages in length, 34 bars. I believe Bars 25-34 were not used. The clarinets, Pos (cued in), Euphonium play the featured phrase rather distinctively while the three horns play a rhythmic pattern along with the violins, violas and snare drum. The bass sax, Fags, VC/CB play a secondary rhythmic phrase. So we find the clarinets (etc.) play *mf* small octave D dotted half note up to (Bar 2) G down to D dotted quarter notes to (Bar 3) F# dotted half note legato up to B dotted half note. The primary rhythmic pattern shows six violins I playing *marcato* Line 1 D *rinforzando* 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup> to D-D-D 8ths to (Bar 2) D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup> (crossbeam connected) to another such two-note figure. Repeat these two bars in the next two bars. Six violins II play this on small octave B notes, and 4 violas on small octave G notes (G major tonality). Four cello sound forte Great octave G *rinforzando* 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D *rinforzando* 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2) G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D-G-D staccato 8ths to (Bar 3) F# 8<sup>th</sup> (followed by rests) and repeated next bar. Three CB

play this an octave higher register as written (but sounding lower). Horns play the primary rhythm *mf* on small octave G/B/Line 1 D [written Line 1 D/F#/A] staccato 8ths (followed by an 8<sup>th</sup> rest) to same G/B/D staccato 8ths to next figure of G/B/D 8ths 3X, and so forth.

In Bar 17 (dvd 00:04:40, *Moderato*), the stagecoach stops and the music settles on the D maj (D/F#/A) chord but on the 2<sup>nd</sup> inversion (A/D/F#). The major tonalities are appropriate considering this is a routine outer event but neutral scene. There is nothing sad or muted or internalized (minor tonalities) in the scene. So the Fags play *sf* Great octave A rinforzando whole note (now in C time) tied to (Bar 18) A dotted half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The three horns here play small octave A/Line 1 D/F# [written Line 1 E/A/Line 2 C#] tied notes in the same pattern. Six violins I play Line 1 F# rinforzando-marked whole note tied to dotted half note and 8<sup>th</sup> note next bar, while six violins II play this on Line 1 D notes, and four violas on small octave A tied notes. VC/CB play Great octave A tied notes. So A is emphasized as the root note (in a sense) in terms of the inverted D major tonality. IN Bar 19, the Fags play small octave E rinforzando whole note to (Bar 20) D legato to C# half notes up to (Bar 21) E-D-Great octave B up to small octave C# legato quarter notes. Then in Bar 22, they play a standard “western” figure pattern (I’ve seen Max do it in *The Hanging Tree*, for instance) of small octave D dotted 8<sup>th</sup> down to Great octave A 16<sup>th</sup> up to B dotted 8<sup>th</sup> to A 16<sup>th</sup> to next figure of Great octave D dotted 8<sup>th</sup> up to A 16<sup>th</sup> up to B dotted 8<sup>th</sup> down to A 16<sup>th</sup> to (Bar 23) Great octave D dotted 8<sup>th</sup> up to A 16<sup>th</sup> up to B dotted 8<sup>th</sup> to A 16<sup>th</sup> figure played twice to (Bar 24) Great octave D whole note. The piano and celli play these figures in part (not completely as the bassoons). Horns in Bar 22 play *mf* small octave F#/A/Line 1 D whole notes tied to whole notes decrescendo hairpin next bar. Clarinets here play Line 1 D tied whole notes.

The next cue (Reel 1/5, #40447) is when Sgt. Kroger (Larry Ward) finally says “Yes, sir” to Hazard, forced to pick up White Cloud’s bag and let the scout ride in his wagon. The cue is 29 pages in length, 148 bars. Cue Reel 1/4A (#40448) was apparently an insert, only 4 bars in length. The music starts at 00:05:47. Violins I in C time are bowed trem *sul pont* and sounding *sfz* middle (Line 1) C# whole note tied to whole note next bar. Violins II are bowed trem on small octave B tied whole notes. Violas are trem on side-bracketed double-stopped small octave F/A tied whole notes. *Sords* Pos are trem effect on small octave A tied whole notes, and horns (also muted) trem effect on small octave F/B/C# tied whole notes. In Bar 2, VC/CB play *f* > Great octave Ab legato to G half notes (and also the bassoons). The bass clarinet plays small octave Ab to G half notes. The piano play Contra-octave and Great octave Ab to G half notes. [end session December 26, 2010 at 10:02 pm]

Skipping to Bar 122 of the next cue (Reel 1/5) we come to the scene when the wagon arrives at Fort Delivery, delivering the new Lieutenant (played by Troy). The dvd location is 00:07:01, *Allegro* in 2/4 time, Bar 122. The key signature is one flat. Pos play small octave Db/F/Ab (Db maj) rinforzando half notes tied to half notes next two bars and tied to (Bar 125) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to Great octave Ab/small octave F/Ab 8ths to (Bar 126) Great octave Ab/small octave Gb/Bb dotted quarter notes to two

16ths. The tuba plays Contra-octave Ab half note tied to half notes next two bars and tied to quarter note in Bar 125 (followed by a quarter rest). The timp is rolled on Great octave Ab notes.. The piano plays tied Contra-octave and Great octave Ab notes as given. VC/CB/Fags are tied on Great octave Ab notes, and violas on small octave Ab notes. Violins II (and clarinet II) are tied on Line 1 Db notes, and violins I (and clarinet I) on Line 1 F. After a quarter and 8<sup>th</sup> rest in Bar 122, the three trumpets are highlighted playing a long phrase. They play Line 1 Ab-Bb 16ths to (Bar 123) Ab down to F 8ths up to Ab-F-Ab-Line 2 Db 16ths up to (Bar 124) F [written G] quarter note to Db 8<sup>th</sup> down to Line 1 Ab-Ab 16ths to (Bar 125) a repeat of Bar 123) to (Bar 126) Line 1 E dotted quarter note up to Ab-Ab 16ths. Etc.

Skipping to Bar 136 (00:07:19), after a half and quarter rest in C time, violins I & II start to play a new phrase. They (including the oboe and clarinet I) sound forte Line 1 F-G rinforzando 8ths to (Bar 137 in 2/4 time) Ab rinforzando quarter note to G tenuto quarter note to (Bar 138) F tenuto dotted quarter note to Eb 8<sup>th</sup> legato to (Bar 139) F8th (followed by an 8<sup>th</sup> rest) to same F tenuto quarter note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to F-G 8ths, etc. Clarinet II plays small octave Ab-Bb 8ths to (Bar 137) Line 1 Db rinforzando quarter note to C tenuto quarter note down to (Bar 138) small octave Ab dotted quarter note, and so forth. The bassoons play small octave F-G rinforzando 8ths to (Bar 137) Ab rinforzando quarter note to G tenuto quarter note to (Bar 138) F dotted quarter note to Eb 8<sup>th</sup> tied to 8<sup>th</sup> next bar, and so forth.

Reel 2/1 (cue # 40450) is when Kitty (Suzanne Pleshette) introduces herself to Matt. *Moderato* in 2/4 time, the key signature is Ab maj/F min (4 flats). The cue is 18 pages in length, 69 bars. After an 8<sup>th</sup> rest in Bar 1, the guitar seems initially featured in the rhythm section sounding *mf* Line 1 F/Ab/Line 2 C (*Fm*) 8ths (followed by an 8<sup>th</sup> rest) to F/Ab/Line 2 D (*Db*) 8ths, repeated next two bars. Then in Bar 4 the guitar plays this same pattern on Fm to Cm7 8<sup>th</sup> note chords to (Bar 5) two Bbm7 8ths note chords (followed by an 8<sup>th</sup> rest) to Cm 8<sup>th</sup> chord to (Bar 6), after an 8<sup>th</sup> rest, Db 8<sup>th</sup> chord (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> chord. More on the rhythm pattern shortly. First, the bassoons in Bar 1 (dvd location 00:11:05) play small octave C to Db quarter notes (repeated next two bars) to (Bar 4) C quarter note to Db-C 8ths to (Bar 5) Great octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). All notes are played under the legato curve/phrase line. After a quarter rest in Bar 4, *sord* trumpet I sounds *mf marcato* the melody line (00:11:11) on Line 1 F-G 8ths to (Bar 5) Ab to G quarter notes to (Bar 6) F dotted quarter note to Eb 8<sup>th</sup>, and so forth. Back to the rhythm, violins I (after an 8<sup>th</sup> rest in Bar 1) plays *mf* middle (Line 1) C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Db 8<sup>th</sup> (repeated next two bars) to (Bar 4), after an 8<sup>th</sup> rest, C-Db-Eb 8ths to (Bar 5) F-F 8ths (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup>, and so forth. After an 8<sup>th</sup> rest in Bar 1, violins II play small octave Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same Ab 8<sup>th</sup> (repeated next two bars) to (Bar 4), after an 8<sup>th</sup> rest, Ab-Ab-Bb 8ths to (Bar 5) Line 1 Db-Db 8ths (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 1, violas play small octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same F 8<sup>th</sup> (repeated next two bars) to (Bar 4), after an 8<sup>th</sup> rest, F-F-G 8ths, etc.

The Kitty melody is introduced starting in Bar 41 (page 11), C time, key signature of D maj/B min (2 sharps), located on the dvd at 00:12:07. Of course Max is going to

have a sweet theme for a major female character in a movie! Steiner routinely creates specific melodies for the major actors/characters in a picture. The theme is played solely by violins I. They sound *mf* Line 1 F#/A staccato 8ths (followed by an 8<sup>th</sup> rest) to same F#/A half notes down to D/F# dotted 8ths to E/G 16ths to (Bar 42) a repeat of Bar 41 to (Bar 43) F#/A quarter notes to G/B quarter notes to A/Line 1 C (natural) dotted quarter notes to G/B 8ths to (Bar 44) F#/A 8ths (followed by an 8<sup>th</sup> rest) to F#/A half notes to same F#/A dotted 8ths down to D/F# 16ths to (Bar 45) F#/A 8ths (followed by an 8<sup>th</sup> rest) to E/G half notes, and so forth. In Bar 49 (dvd 00:12:28), the music is elevated an octave higher register. So the violins play Line 2 F#/A 8ths (followed by an 8<sup>th</sup> rest) to same F#/A half notes, and so on. Back in Bar 41, the celeste is noticeable sounding punctuation 8<sup>th</sup> notes in strategic spots. So, after a quarter rest, we hear the celeste sounding *mf* Line 1 F#/A/Line 2 D/F# (D major tonality) 9ths (followed by an 8<sup>th</sup> rest) up to A/Line 2 D/F#/A 8ths (followed by an 8<sup>th</sup> and quarter rest) and repeated next bar. After a quarter rest in Bar 43, the celeste sounds Line 1 B/Line 2 D/G/B 8ths (followed by an 8<sup>th</sup> rest) to Line 2 C/E/A/Line 3 C 8ths (followed by an 8<sup>th</sup> and quarter rest), and then a repeat of Bar 41 in Bar 44. After a quarter and 8<sup>th</sup> rest in Bar 41, the solo horn sounds *dolce* small octave A [written Line 1 E] *rinforzando* 8<sup>th</sup> tied to half note (repeated at least next three bars). Violas are silent in this first melody section but play by Bar 49. Celli in Bar 41 sound *mf* Great octave D up to A quarter notes legato slur up to small octave F# half note (repeated next bar) to (Bar 43) Great octave D up to A quarter notes up to small octave G half note to (Bar 44) a repeat of Bar 41. The CB are divided into two staves. The top staff plays small octave D dotted half note up to A quarter note legato down to (Bar 43) D dotted half note up to A quarter note down to (Bar 43) D dotted half note up to A quarter note down to (Bar 44) D dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Bottom staff contrabasses (maybe just one) are *pizz* on small octave D quarter note (followed by two quarter rests) up to A quarter note (repeated next two bars) to (Bar 44) D quarter note (followed by a quarter and half rest).

Skipping to Bar 61 (dvd 00:12:57), after an 8<sup>th</sup> rest, violins I play *mf* descending legato 8<sup>th</sup> notes Line 2 Bb-A-G (crossbeam connected) down to D-Line 1 Bb-F#-G 8ths (crossbeam connected) up to (Bar 62) Line 2 D down to Line 1 Bb down to F# to G 8ths (crossbeam connected) to another such figure (silent next bar). Then the celli take over the pattern in Bars 63-64. Clarinets in Bar 61 play small octave Bb/Line 1 D [written C/E] *rinforzando* whole notes decrescendo hairpin (silent next bar). The bass clarinet here plays on Line 1 E [written F#] whole note decrescendo, and Fags on Great octave C/G. The harp I arpeggiando on Great octave C/G/small octave E and (top staff) Bb/Line 1 D whole notes let vibrate (C Dom 9<sup>th</sup> tonality or C/E/G/Bb/D). Max seemed to favor Dominant tonalities in his scores. Violas play small octave E/Bb/Line 1 D whole notes tied to whole notes next bar, while VC play Great octave C/G tied whole notes, and CB on small octave C tied whole notes. In Bar 66 (dvd 00:13:07), the clarinets and vibe now play the final Kitty theme in this cue. Clarinet I plays Line 1 Bb [written Line 2 C natural] tenuto 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to same Bb tenuto half note to G-A legato 8ths, etc. Clarinet II plays Line 1 G [written A] tenuto 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same G tenuto half note to Eb-F 8ths. The vibe plays Line 1 G/Bb quarter notes to G/Bb half notes down to Eb/G to F/A 8ths, and so forth. The *solo* cello, after an initial quarter rest, plays in Bar 66 middle C quarter note legato up to G half note. The 2<sup>nd</sup> staff

celli (bottom staff) plays in Bar 65 small octave C whole note tied to whole notes next bars (as also CB). Violas in Bar 65 play (bottom staff) side-bracketed double-stopped small octave Eb/G whole notes tied to next few bars, and the top staff violas play small octave Bb tied whole notes.

Now: The next cue (Reel 2/2, cue # 40451) was not used in the movie. The cue is 34 pages in length, 136 bars. This apparently corresponds to the scene right after Kitty leaves when Matt listens to the non-commissioned soldier who brings in a new mattress, talking about a blue-tic coon-hound. Of course it could easily be a short scene that was deleted in the final print of the movie. I believe it corresponds to notes I had of being the Mexican Hat Dance. The instrumentation is interesting: solo piccolo, trumpet, 2 marimbas, maracas, bongos, bass drum, snare drum, guitar, honky-tonk piano, and bass. Marimba I is trem on Line 1 E/G dotted half notes in 6/8 time to (Bar 2) F/Line 2 C dotted half notes trem. Marimba II is trem on small octave G/middle C dotted half notes to (Bar 2) C/E dotted half notes. The maracas play a certain rhythmic pattern of x-headed 8<sup>th</sup> to two 16ths to 8<sup>th</sup> to next figure of three 8ths (repeated next bar). The bongos play a slightly different pattern of x-headed 8<sup>th</sup> to two 16ths to 8<sup>th</sup> figure (followed by an 8<sup>th</sup> rest) to two 8ths to (Bar 2), after an 8<sup>th</sup> rest, two 8ths up to dotted quarter note trem. The bass drum sounds a quarter note (followed by an 8<sup>th</sup> rest) to another quarter note (followed by an 8<sup>th</sup> rest) to (Bar 2) a quarter note. After an 8<sup>th</sup> rest in Bar 2, the snare drum sounds three 8ths. After an 8<sup>th</sup> rest in Bar 1, the guitar plays *mf* two “C” 8<sup>th</sup> note chords (followed by an 8<sup>th</sup> rest) to two 8<sup>th</sup> note chords once again (repeated in Bar 2). After an 8<sup>th</sup> rest, the honky-tonk piano plays small octave G/middle C/E 8ths up to C/E/G 8ths (followed by an 8<sup>th</sup> rest) to another such figure. The bass is *pizz* on Line 1 C quarter note (followed by an 8<sup>th</sup> rest) down to small octave G quarter note. At the end of Bar 8, the *solo* piccolo plays Line 2 G-F# 8ths legato to (Bar 9) G 8<sup>th</sup> down to E-D# 16ths figure to E-C-Line 1 B 8ths to (Bar 10) Line 2 C 8<sup>th</sup> down to Line 1 G quarter note (followed by an 8<sup>th</sup> rest) down to E-F# 8ths, and so forth.

The next scene and cue (Reel 2/3, # 40452) is when Teddy Mainwarring (Kitty’s husband) goes out on a detail to another fort, giving orders to Matt and his detail to go to Pine Bluff to chop down timber. The cue is 9 pages, 34 bars in length. The music starts at 00:14:15 when he motions a subtle goodbye to her. *Con moto* in C time, and it’s a very energetic cue after the first seven bars. Violas are side-bracketed double-stopped on Line 1 F#/A rinforzando whole notes bowed trem and tied to (Bar 2 in 2/4 time) half notes and tied to (Bar 3 in C time) whole notes. VC are similarly bowed trem and tied on Line 1 D notes. The vibs are trem on Line 1 D/F#/A (D major triad) notes tied as given. The oboe is tied on Line 1 A notes, and clarinets on Line 1 D/F# notes. Two flutes and all violins start to play the Kitty theme in Bar 3. Violins I play Line 2 A rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same A tenuto half note down to F# dotted 8<sup>th</sup> rinforzando to G 16<sup>th</sup>, and so forth. Violins II play Line 2 F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# tenuto half note down to D dotted 8<sup>th</sup> to E 16<sup>th</sup>. Flute I is *col* violins I, and flute II is *col* violins II. In Bar 8 (00:14:26) in 6/8 time, violins I play the rhythmic pattern on double-stopped small octave Bb/Line 1 D 8ths to two 16ths to next figure of three such Bb/D dyads to (Bar 9) Bb/D 8ths (followed by an 8<sup>th</sup> rest) to Bb/D 8ths to Bb/D 8ths (followed by an 8<sup>th</sup> rest) to Bb/D 8ths. Violas play this pattern forte on small octave G notes. Horns II-III play it on

Bb/Line 1 D staccato notes, while horn I plays Line 1 G rinforzando dotted half note tied to dotted quarter note and quarter note next bar (followed by an 8<sup>th</sup> rest). The timp plays the rhythm pattern too but with additional grace notes (stroke effect). VC play Great octave G rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 9) G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D-G-D rinforzando 8ths. CB play this an octave higher register as written (but sounding an octave lower). The piano (and bassoon) are *col* the celli. The Euphonium plays small octave D dotted half note tied to dotted quarter note and 8<sup>th</sup> note next bar. The oboe and clarinets play this on Line 1 G tied notes. The bass sax plays the VC pattern but Line 1 register.

Skipping to Bar 22 (00:14:40) we come to an impressive section of the cue as the men chop down pine trees. There is a steady pattern of half notes moving down and up and contrary motion up to down. Flutes sound *f* tenuto half notes Line 2 F down to D down to (Bar 23) Line 1 Bb up to Line 2 C. The oboe plays Line 1 F up to Line 2 D down to (Bar 23) Line 1 Bb up to Line 2 C tenuto half notes. Clarinet I plays Line 2 D [written E] down to Line 1 Bb [written Line 2 C natural] down to (Bar 23) Line 1 G to A half notes. Clarinet II plays Line 1 Bb down to G down to (Bar 23) Eb up to F half notes. Horn I (top staff) plays forte small octave F [written Line 1 C] up to G [written D] to (Bar 23) same G to Eb [written Bb] rinforzando half notes. Horns II-III (bottom staff) play small octave Bb/D [written F/A] half notes twice to (Bar 23) Bb/Eb half notes to A/middle C half notes. Trumpet I plays Line 2 F [written G] rinforzando whole note tied to (Bar 23) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Trumpets II-III (bottom staff) play Line 1 Bb/Line 2 D 8<sup>th</sup> to Bb/D 16ths (followed by a 16<sup>th</sup> and quarter rest) to another such figure and rest marks to (Bar 23) G/Bb notes in that same pattern. Pos play the same but an octave lower register. The Euphonium plays, after a quarter rest, Great octave F quarter one (followed by a quarter rest) to another F quarter note (repeated next bar). The tuba plays the same but lower in the Contra-octave register. After a quarter rest, the timp beats Great octave F quarter note (followed by a quarter rest) to same F quarter note. The piatti crashes an x-headed quarter note (followed by a quarter and half rest). Violins II sound *ff* small octave Bb/Line 1 D grace notes up to Line 1 Bb/Line 2 F half notes tenuto (and on the down-bow) back down to small octave Bb/Line 1 D grace notes up to Line 2 D tenuto half note down to (Bar 23) small octave G/Line 1 Eb grace notes up to Line 1 Bb half note on the down-bow back down to small octave A/Line 1 F grace notes up to Line 2 C tenuto half note. Violins II play small octave Bb grace note up to Line 1 F/Line 2 D half notes on the down-bow back to small octave Bb grace note up to G/Bb half notes, and so forth. Violas play small octave F grace note up to Bb/Line 1 D half notes, and so forth. VC play small octave F half note down to Great octave F/small octave D grace note up to small octave Bb half note. After a quarter rest, CB play Great octave Sforzando-marked ( ^ ) half note (followed by a quarter rest) to another F quarter note (repeated next bar). In Bar 33 (00:15:01) the flutes, oboe and clarinets are trill on Line 2 D whole notes (to ). Etc.

Reel 2/4 (*con moto* in 2/4 time) is when (dvd 00:15:21) the men prepare to leave the pine-cutting site and return to the fork. But Injuns are lurking nearby! The cue is 3 pages, 12 bars in length. Two bassoons and VC/CB play forte Great octave A sforzando half note tied to half notes next three bars. Pos III plays Great octave A half note

rinforzando and tied to half note next bar and tied to 8<sup>th</sup> note in Bar 3 (followed by rests). The tuba plays this an octave lower register. The timp is rolled on Great octave A half notes tied. Violins I in Bar 3 play forte Line 1 D to E tenuto-marked and rinforzando-marked quarter notes to (Bar 4) F# to G quarter notes to (Bar 5) A tenuto half note up to (Bar 6) Line 2 D down to Line 1 A tenuto quarter notes. Violins II play small octave B to middle C# quarter notes to (Bar 4) D to E quarter notes to (Bar 5) F# tenuto half note to (Bar 6) A down to F# tenuto quarter notes. Violas play small octave G to A quarter notes to (Bar 4) B to middle C quarter notes to (Bar 5) D tenuto half note to (Bar 6) G# down to D quarter notes. The bass clarinet plays as the violas, while the clarinets play as the violins. Three horns play small octave G/B/Line 1 D (G maj) tenuto quarter notes to A/middle C#/E (A maj) quarter notes to (Bar 4) B/Line 1 D/F# (B min) tenuto quarter notes to C/E/G (C maj) quarter notes to (Bar 5) D/F#/A [written A/Line 2 C#/E] half notes (D major tonality). After an 8<sup>th</sup> rest in Bar 5, two trombones play small octave A-A rinforzando 16ths to A rinforzando 8<sup>th</sup> to same A rinforzando 8<sup>th</sup> tied to (Bar 6) 8<sup>th</sup> note to same A tenuto quarter note to A staccato 8<sup>th</sup>. Etc.

I really like the music during the sequence when Matt and White Cloud engage in a peaceful mission to parlay with Chief War Eagle. The cue starts at 1:35:55. I wish I had worked on it. It's one of my favorite cues in the movie. Max a year later in *Those Calloways* used the section theme at 1:36:22 in *Distant Trumpet* (probably without consciously realizing it), sans the trumpet interjecting phrases. Max had fun mickey-mousing at 1:37:13 starting when the snappy Injun rummages thru Matt's shaving equipment. Anyway, I spent way more time on this movie than originally planned, but since I will never do an "official" rundown on the score, I might as well give it a fairly decent treatment here—at least for the first few reels. [end session Tuesday, December 28, 2010 at 1:29 pm. The wife will be returning home soon on this, my day off, and we will go downtown to the Aquarium with our free tickets that expire on Friday. Another rainstorm will arrive overnight tonight into Wednesday morning—a quick storm this time, unlike last week! I worked last Wednesday and it rained a flood between 1 and 4 pm!]

-Reel 3/1, C time, 34 pages, 134 bars [Indians attack and later chase Kitty in wagon]

-Reel 3/2 (#40455), *Allegro* in C time, 15 pages, 57 bars [cont above]

-Reel 3/3, *Molto moderato* in C time, 20 pages, 79 bars. Starts on "I'm getting." Bar 10 = "I used." Bar 67 = "You have." Add piano broken chords.

-Reel 3/4 of 41 bars is the cave scene. I believe it starts on the dvd at 00:21:14. The kiss is at Bar 38.

-Reel 3/5 (#40458) is 20 bars in length in 6/8 time.

-Reel 3/6 (#40459) in the key signature of one flat, *Marcia* tempo-marking.

-Reel 4/2 in 2/4 time is the snare drums soli of 95 bars, starting 00:24:16.

-Reel 4/3 of 20 bars, *Moderato* in C time. Bar 5 = "Don't touch me." Starts 00:26:48.

-Reel 5/2, *Allegro* in 2/4 time, 46 bars. Bar 5 = Jones.

-Reel 5/3 (#40463) *Misterioso* in C time, 12 bars. Maybe starts at 00:38:52.

-Reel 5/4, *Misterioso (Slow)* in C time. Bar 8 = "Gets Up."

-Reel 6/2 (#40465), *Agitato* in 2/4 time, 116 bars. Bar 46 = Scout. Starts 00:41:28.  
 -Reel 6/3, *Misterioso* in C time, 45 bars, novachord used. Bar 4 = Hanes. Bar 6 =  
 Runs.  
 -Reel 6/4 (#40467), *espressivo* in 3/4 time, key signature of 4 sharps. This is the  
 Laura scene. Starts at 00:47:40.  
 -Reel 6/5, *Modto (grazioso)* in C time, 16 bars. Starts at 00:50:45. Bar 7 = Pours.  
 A “Me-Ow” music effect cue.  
 -Reel 7/1 of 4 bars are soli snare drums when the soldier get branded by Matt.  
 Starts at 00:52:07.  
 -Reel 7/2 of 3 bars are snare drums again.  
 -Reel 7/3, *Slowly* in C time, 32 bars. Bar 19 = Sits.  
 -Reel 7/4, *Misterioso (Slowly)* in C time, 28 bars. Ends on the “Me-ow” effect  
 again. Cue starts on the dvd at 00:53:49. Bar 15 = Duty (00:54:46).  
 -Reel 7/5 (#40471), *Ominous* in C time, 24 bars. Bar 13 = Tracks. Cue starts at  
 00:55:26.  
 -Reel 7/6, located 00:56:39. 2 horns, 4 tom-toms and timp.  
 -Reel 7/7, *Allegro* in 6/8 time, key signature of 2 flats. 100 bars. Overlap horses.  
 -Reel 7/8, *Allegro*, continuation of music, Bars 101-232.  
 -Reel 8/2, *Slowly* in C time. Solo cello (*triste*), 44 bars. Stars 1:01:05. Bar 7 =  
 Kitty. Bar 21 = Where (1:01:43).  
 -Reel 9/1, *Molto misterioso* in 2/4 time, 37 bars.  
 -Reel 10/1, *Moderato* in 6/8 time, cue # 40476, 35 bars.  
 -Reel 10/3, *Marciale* in C time, key signature of one flat. 82 bars. Starts 1:16:38.  
 -Reel 10/4, *Con moto (misterioso)* in 6/8 time, cue # 40478, 156 bars. Bar 6 =  
 cavalry.  
 -Reel 10/5, *Misterioso* in C time, 90 bars.  
 -Reel 11/1, *Agitato* in C time, 54 bars.  
 -Reel 11/2, *Agitato* in 6/8 time, 75 bars.  
 If there is more, I cannot find the notes on them at this sitting.

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-Revolutionary Road (2008) \*\*\*\* [music \*\*]

[http://www.amazon.com/Revolutionary-Road-Leonardo-DiCaprio/dp/B0016Q2D66/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1306812561&sr=1-1](http://www.amazon.com/Revolutionary-Road-Leonardo-DiCaprio/dp/B0016Q2D66/ref=sr_1_1?s=dvd&ie=UTF8&qid=1306812561&sr=1-1)  
 [ reviewed Monday, May 30, 2011 at 8:32 pm]

I just bought this dvd at Big Lots this afternoon for only \$3, to tell you the truth, but I rented it several months ago. This is an excellent drama, expertly directed, wonderfully cast. I especially loved the John Givings character played by Michael Shannon, the volatile, mentally unstable but brutally honest mathematician. He was the most memorable person in the movie, so it's too bad we could not have more of him!

Now: I was born and raised in the Fifties, the time frame from which this book and then movie was based. I do not concur with the societal statement the author may have tried to make, the “emptiness and hopelessness” of it all (!) but the real focus on a

mismatched, disintegrating marriage is devastatingly potent, fabulously acted by Leonardo DiCaprio and Kate Winslet. Powerful stuff, and great chemistry together (remember them in *Titanic*?). Despite the largely bright and sunny exteriors in middle-class suburbia, the theme is actually quite dark. The problem I had with the film was the almost total neglect of the two children Frank & April had in their home. Except for one small scene and previously one tiny scene, the kids do not play an important factor it seems both to the filmmakers and the of course to the characters (parents). It's all about poor Frank and April! Yet I would think the kids would be important, if only as a factor of consideration for the couple to seriously discuss: Should we make the most of it to keep the family intact, for the kids' sake? Or a scene where the parents awkwardly ask the kids that if either mommy or daddy has to leave, which one would the kids prefer to stay with?

At any rate, it is not a perfect script, not perfectly thought out with the inclusion of other important factors. The general social commentary of that period seems off based, too myopic, not based on reality. But, once again, the focus on the failed marriage due to hopelessness is heavy, man! Of course I still object to the ending regarding April (I won't reveal it here in case the reader hasn't seen the movie yet). I mean there are always alternatives. Acting from the belief of hopelessness is not a very help, constructive root assumption! It depends on one's character inside. If April had a stronger character perhaps, she would at some stage say, "Screw you! If you don't want to go as you promised before you would, then I'm packing my bags and going to Paris by myself. Au Revoir!" Both April and Frank were deeply flawed characters. His was that he did not have the courage & fortitude to take a necessary step in the progression of his life and in the better development of his marriage. So I am not too happy with the story and faulty root assumptions and disregard of obvious alternatives but, then again, I'm not the writer! If you extrapolate from the nature of the characters and developed new scenes, then I'm sure John would have been even further brutally direct towards April: "Show a little more guts, lady! It's hopeless for me but maybe not for you. Leave the bum! Don't be like me—don't do anything stupid!" Once again I have to praise Michael Shannon for his role as the real estate woman's (Helen Givings played by Kathy Bates) mentally or emotionally disturbed son, John. Fantastic character. Maybe, in the spirit of John Givings, I should review all my movies and scores in his big paper with deadly honesty and no mincing of words! I do that here and there if there's a movie or score I detest (like *Starship Troopers 2*) but being a Libra rising type of guy with a Cancer Sun, and *not* a Mars conjunct Mercury in Virgo or Scorpio type, I want to be generally nice and even-keeled! As for John Givings, he was "honest" but terrifyingly so. Maybe that works sometimes but it would alienate a lot of friends and acquaintances. Look at Herrmann's sharp words towards others and how that practice lost him a lot of friends! My wife says regarding the Tarot that the two dictums are not to be too merciful but also not be too severe (John Givings character). The Middle Way may be consistently the best approach in most (but not all) cases.

So if you have not seen this movie, go to Big Lots and buy it for only three bucks! I definitely recommend it. And do not forget to watch the movie the second time on the dvd with the commentary on. It is quite illuminating and engrossing to hear. As for the

music by Thomas Newman, well, it's okay. The solo piano and other instruments may serve the point of isolation and maybe even hopelessness, but I wasn't particularly taken by it. The music barely made an "emotional" impact on me. It did not stand out. *Man in a Gary Flannel Suit* has some of the same themes, and definitely Herrmann approached it a lot differently! But of course the Gregory Peck character had a fundamentally strong inner character, unlike Frank in *Revolutionary Road*. It was a story about big complications and decisions in the life but the character can handle it and overcome it all in the end. I think if Herrmann were alive in 2008 to score this movie, he would have employed strings only or predominantly with harp(s) and select percussion. No brass. Maybe clarinets, bass clarinet, bassoons, and English horn. But strings definitely.

I was taken by what the director said on the commentary track about the composer's music: that Tom's "psychic disturbance" music was his forte, that it was excellent music that feels like it's coming *out* of the image [scene/emotional situation] instead of being *spread on top of it*. How true about a lot of music out there these days! That is, a lot of these generic scores are simply laid over the film, not really coming from the essence of the scene. This particularly applies to action cues.

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[-It's a Mad, Mad, Mad, Mad World](http://www.amazon.com/Its-Mad-World/dp/B0000CBY1C/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293594640&sr=1-1) (1963) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Its-Mad-](http://www.amazon.com/Its-Mad-World/dp/B0000CBY1C/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293594640&sr=1-1)

[World/dp/B0000CBY1C/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293594640&sr=1-1](http://www.amazon.com/Its-Mad-World/dp/B0000CBY1C/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293594640&sr=1-1)

This is a delightful movie with a refreshing music score—a thoroughly entertaining (but long!) comedy. Normally a comedy that is too long tends to suffer. Imagine if you watched the continually extended initial roadside premiere release of an additional 31 minutes! I never saw the *really* long version. I'll see if it's available somewhere. Presently I only have the 2003 MGM release of 2 hours and 41 minutes. Jonathan Winters stole the show, as did Ethel Merman. Terry Thomas was pretty funny too, I thought. Almost in terms of an allopathic remedy, this picture would be terrific to watch during a rainy and cold day. The desert dryness and bright sun of most of the scenes will dispel the cloudy doldrums in your psyche.

Ernest Gold did a terrific job on creating a merry-go-round score. Kritzerland had issued an expanded release of the score (<http://www.kritzerland.com/mad.htm>) but unfortunately it was sold out. Included was the Overture orchestrated by Eddy Powell, and I worked on that Overture written score at UCLA 6 or 7 years ago. The dvd does not include the Overture music, unfortunately, so as I write this New Year's morning 2011, I am downloading it from YouTube to get to hear it and note timings. I discussed the music for this very funny movie six years ago in Blog # 12. I will cut & paste the relevant section immediately below:

QUOTE: "Now: Normally when I go to UCLA, I go to the Music Library Special Collections Room B-425 in the basement area (of the Schoenberg Hall building) to research music scores. This includes, of course, the CBS Collection 072, the Henry

Mancini Collection, General Music Collection, etc. This time around I wanted to research for the first time the Stanley Kramer collection, specifically boxes 313 thru 321 that hold the music materials of Kramer's epic comedy, *It's A Mad, Mad, Mad, Mad World* (ITAMMMMMW).

"So I contacted Wild Tim (as I refer to him, as he refers to me as "Wild Bill"! ) via phone message and e-mail message. He informed me that the Kramer materials cannot be sent from SRLF to the Music Library since it was the domain of the Charles E. Young Research Library (located next to the campus cafeteria). This was a bit unfortunate since the Overture to IAMMMMMW full score was located in the Ed Powell Collection that was still being held for me in B-425. Anticipating the full scores of the rest of the music in the Kramer materials, I wanted to compare the Main Title with the Overture right there in the same room and table. At any rate, I contacted the Supervisor of Reader Services at the Young Library, and Boxes 313-321 were pulled for me within a day, waiting for me there. With that confirmation, I was then able to go ahead and rent a car. My wife's old '79 Toyota is not that capable to take lengthy freeway-congested trips anymore! You have to deal with old things (like old cars and music scores) with care and respect! : )

"So my wife and I rented the car Friday morning at 9 (for \$56 for two days) and trekked up there (about 32 miles away). Fortunately the 405 was not quite as congested as it normally is, and it helped to go on the carpool lane most of the way. Parking structure # 2 (right across from Schoenberg) had available parking (which it usually does on most Fridays). I paid the hefty \$7 parking fee, got a coffee at a vending machine that we shared, and I first went to B-425 to finish up on some research for 45 minutes or so (Susan went elsewhere). First I wanted to check the Powell Collection box # 4 that included several arrangements (mostly unfinished) of pieces from Copland, Vaughn Williams, Britten, Berg, Bartok, and others. I needed to see if these were sketches from the actual composers that Powell somehow obtained. It turns out that they are all apparently in Powell's hand (who writes in a rather tiny fashion!). All of the pages from the various composers were written on music papers "PF-792" (or similar). I particularly checked Item 20 A, Bartok's "Music for String Instruments, Percussion, and Celeste IV." They were written in four-stave format. Powell used the same score paper for Berg's LULU, for instance. The Bartok arrangement was only 36 bars in length, and then stops. The MAD MAD WORLD "Overture" is in Box # 2 of the Powell Collection (26 pages, 151 bars), but I did not have time to continue my note taking of that cue.

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"Then I hurried up to the Young Library and went downstairs to the special collections room. The procedure is a bit more formal there than at B-425, and of course the actual Reading Room is immaculately kept! There is a long table in the middle of the oblong room with I believe twelve chairs. Two other researchers were there already. I went to the first chair close to the attendant's desk and table half a yard away so that I can more easily or quickly get each music folder (you can't take the whole box there at your table section). I settled down with my Carta No. 32 blank score sheets, my long clear ruler, eraser, and white note sheets, and asked for the first box of the Kramer Collection that contained IAMMMMMW materials (Box # 313). I was disappointed to discover that

the full score was not in that box (nor any of the subsequent boxes). The only full score (fully orchestrated) sheets I found were from R 20-B, two pages that were “out” (not used), page 3 (Bars 912) and page 11 (Bars 41-43). They were written by Powell, I believe, on 34-stave paper in pencil. The boxes contained the Parts to all or most of the cues, some Conductor-Lead sheets (not all of the cues). A great deal of the material dealt with the album renditions.

“Box 313 was somewhat water damaged. The very top folder was R4-B Parts written on Pacific Music Papers 502. Next was the large folder containing the “Overture.” Next was the “Conductor-Lead” for # 8 “Instant Chase” orchestrated by Peter Korn. This # 8 refers to the album. The Conductor sheets were typically setup in four staves per bar (for 157 bars), 17 pages. Also included were the bulky Parts. Next was the “Instrumental Breakdown” oblong sheets for the album:

- (1) “Overture” at 2:15 duration. 16 violins, 6 viole, 6 VC, 3 CB, 2 flutes, 2 oboes, 1 Eb clarinet, 2 Bb clarinets, 1 Bb bass clarinet, 1 bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, piano, organ, 4 drums, 14 voices (58 total players).
- (2) “Main Title” at 3:15 duration.
- (3) “Follow The Leader” at 3:40.
- (4) “Away We Go” at 3:30.
- (5) “Gullible Otto Meyer” at 2:00 (59 bars).
- (6) “The Living End- Part I” at 3:10 (64 bars).
- (7) “Adios Santa Rosita” at 2:10.
- (8) “Instant Chase” at 2:05
- (9) “The Big W” at 3:50.
- (10) “The Great Pursuit” at 3:00 (68 bars).
- (11) “Retribution” at 2:50.
- (12) “It’s A Mad, Mad, Mad, Mad World” at 2:15.

“Next folder contained the “Mixed Voices” for album cue # 12 (151 bars). Next were the Parts for # 4 (“Away We Go”) at 174 bars (26 pages for the Conductor sheets).

“Then there was the #5 cue that starts with the soprano sax.

“Box 314 was interesting. On top of the cues were several “Audio Devices” black audio discs 11 & ½ inches (one only was 9 & ½ “). It was indicated that they were to be played (at least the smaller one) at 33 speed but with a 78 needed. One disc was harpsichord only for Lullabye marked SC 171, dated 9-12-63. Another disc was harpsichord & vocal for that cue marked as SC 140. I believe there were two of these discs. Another disc was M-35, SC 152 dated 10-28-63. Etc. Then there were the Parts to 14-A as well as the sketch (four staves) of “violin detail” for that cue, Bars 24-33. For all cues, Pacific Music Services at 1309 N. Highland Avenue provided the services (much as JoAnne Kane these days for many productions). Then I found the folders for cues 19D, 18C, 7B-1, 7B-2, 1B, 13A, 13B, 21A, and 14B, and so forth.

“Box 315 had the Parts to the “Overture” 1-A, then the # 3 “Follow The Leader” album cue, the “Main Title” # 2 album piece.

“Box 316 contained the Conductor-Lead for Overture (# 1 album). Also included was 19-A “Unhappy Landing” unusually on yellow Pacific Papers 377. The guitar in Bar A played chords in A (after an 8<sup>th</sup> rest, A 8<sup>th</sup> to two A quarter note chords set in ¾ time). In Bar B in that pattern, the guitar plays the “C” chords, then the Bm7 in Bar C, then E7 in Bar D, then Bm7 in Bar 1, and so forth. I haven’t located this cue yet in the dvd.

“Box 317 contained the Parts to 23-A, ok’d 7/18/63 by Ernest Gold. Then we have 26-C and 27-A “Valse triste” in ¾ time. Then we have 13-D in Cut time, and then 16-B (only two bars). I hand-copied this cue, incidentally, slowly reconstructing it from the Parts. It is located in Chapter 20 at 3:05 on the dvd (the scene where the Three Stooges are shown in their firefighter outfits!). So the three-note motif of the old Stooges shorts is played in this rendition. The flutes play *fp* > Line 3 F#/A/Bb whole notes in 4/4 time tied to next bar. The piccolo plays this *pp* > on Line 2 Bb rinforzando whole note tied to next bar, while the oboes play Line 2 F#/A tied whole notes. The English horn is cued in (in red pencil) with Line 2 F# [written Line 3 C#] whole note but actually plays in end Bar 2 (written in black) Line 1 D [written A] rinforzando whole note. Etc. The bassoons play Line 1 F# legato down to small octave E half notes. In Bar 2, Fag I plays D whole note, while Fag II plays Great octave F# whole note. The C. Fag in Bar 2 shows up to play small octave D whole note. After a half rest in Bar 1, the muted horns play *fp* > Line 1 E/A rinforzando half notes tied to whole notes next bar, while trumpets I-II play (also muted) Line 2 E/A [written F#/B] half notes tied to whole notes next bar. In Bar 2, trumpet III plays Line 1 D rinforzando whole note. In Bar 2, Pos (in straight mutes) play Great octave F#/small octave D/F# rinforzando whole notes *fp* > (decrescendo), while the tuba plays Great octave D. The timp there sounds *sfz* the small octave D quarter note (followed by rests). The xylophone in Bar 1 plays forte Line 2 F#/A/Bb rinforzando quarter notes (followed by rests). The triangle sounds a quarter note. The chime sounds in Bar 2 a whole note (Line 1 D). After a half rest in Bar 1, the tambourine and woodblocks sounded each an x-headed quarter note. The bass drum sounds a quarter note in Bar 2. After a half rest in Bar 2, the celeste plays Line 2 A/Line 3 E half notes tied to next bar’s whole notes, and also (bottom staff) A/E notes an octave lower. Etc.,etc. Also included in this box were cues 16-A, 17-E/18-A, 17-B, and 17-C.

“In Box 318, I saw the Parts to 22-A, 26-B, 20-C. Then we have beginning cues, starting with 1-C of 13 bars that included 15 *sords* violins, harmonica, 6 viole, 5 VC. Also included was a sketch copy of Gold’s of “Smiler Fades Out Revised (Harmonica Sweetener)” constructed in four-stave fashion. Gold would write instructions “To George” and then “To Art.” Next was the Part to 3-A. This is the scene (dvd Chapter 4 starting at 4:00) when the Jonathan Winters character creeps along the mountain road bend to see if the others are around the corner. I hand-copied this cue from the Parts. In Bar 1, 14 violins I (not muted) play *pp* staccato 16<sup>th</sup> notes Line 4 D down to two Line 3 D 16ths back up to Line 4 D 16<sup>th</sup> (these four notes are connected by two crossbeams) to stand-alone Line 4 D staccato 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest). Repeat this figuration in the same bar and repeat this bar in the next three bars. In Bar 5, 12 violins II (*sords*) play *pp* Line 1 E/Line 2 G whole note bowed trem tied to most of next bar in 5/4 time. In Bar 2, oboe I plays the Culpepper theme (for some reason) of Line 2 D tenuto half note to E tenuto half note to (Bar 3) F tenuto half note down to D to E tenuto quarter notes to (Bar

4) F tenuto half note to E to F tenuto quarter notes to (Bar 5) G tenuto dotted half note (followed by a quarter rest). Trumpet I (muted) also plays this. Oboe II and trumpet II plays *pp* Line 2 D tenuto whole note tied to half note in Bar 3, and then same D half note tied to whole note next bar and tied to 8<sup>th</sup> next in Bar 5). Etc.

“Next in this box is cue 3-B. I do not believe this cue was used in the movie. Next is 3-C. This is that bouncy secretary scene in the police station where she bounces her figure in her tight skirt to get a cup of coffee for Culpepper. I copied most of this cue (located on the dvd in Chapter 5 starting at :31). Next is 3-D (when Culpepper accidentally throws his hat outside the widow onto the street below—where Jerry Lewis later runs over with his car!). The harp is gliss in the grace bar small octave F-G-A-Bb-middle C-D-Eb gliss line up to (Bar 1) Line 2 A staccato 8<sup>th</sup> note. 14 violins I in the grace bar plays forte crescendo Line 1 F-G-A “3” triplet value 16ths to Bb-Line 2 C-D-Eb 16ths to (Bar 1) F rinforzando 8<sup>th</sup> (followed by rests). In Bar 1, 12 violins II and 4 viole and also celli play a series of descending 8<sup>th</sup> notes bowed trem. Etc. After a half and 8<sup>th</sup> rest in Bar 1, the muted trumpets play Lines 1 & 2 F-F-F staccato 8ths to (Bar 2) F 8<sup>th</sup> (followed by rests). After an 8<sup>th</sup> rest in Bar 2, the muted horns take over to play Line 1 F [written Line 2 C] F-F-F (crossbeam connected) to F-F-F-F (crossbeam connected) 8ths decrescendo *pp*. I liked this effect. In Bar 3, the bassoons are solo playing sempre staccato 8<sup>th</sup> note figures (Fag I playing for two bars and then Fag II taking over for two bars, etc). Violins I play the MAD WORLD theme *espr* of Line 2 F quarter note on the up-bow to (Bar 3) G dotted half note on the down-bow legato to F quarter note (repeated next bar) to (Bar 5) A half note to G half note tied to half note next bar, and then G tenuto half note. Etc. Also included in this box are cues 4-A, 4-C, 5-A, and 5-B.

“Box 319 has those two “out” full score pages of cue 20-B, as indicated earlier. Then we have cues 18-B, 19-C, 16-C, 20-B in 6/8 time (63 bars), 5-D (6 bars). Cue 19-B folder contains the usual Parts and also the Conductor sheets orchestrated by Ed Powell. Then we have 17-C1, 6-B 1, 27-B, 6AA, 19-A, 17-A, and then album cues # 10 (155 bars) and #11 (Retribution).

“Box 320 contains the Parts to 22-B Part I dated 7-12-63 (57 bars) and then Part II (39 bars). Also included are cues 26-B (218 bars), 11-B, 11-A (19 bars), 10-D, 8-C, 8-A (“Benny” cue), 7-C, 7-A (includes the Conductor “Pike Scuffles Along” at 69 bars), 6-A (“Gullible Meyer” at 25 bars with Conductor), and 6-C. I worked on that 8-A “Benny” cue [Jack Benny appearance] located on the dvd Chapter 12 at 2:52. It starts with the harp arpeggiando *mf* on I believe (my notes were not placed exactly right in my hurry) small octave B [or A]/Line 1 Eb/G/Line 2 C whole notes. Violins play “gypsyish” soli in Bar 1 *mf* < in 4/4 time Line 2 C-D-D#-E 8ths legato leap up to Line 3 D dotted quarter note to C 8<sup>th</sup> legato down to (Bar 2) Eb dotted quarter note down to Line 1 B 8<sup>th</sup> up to Line 2 D dotted quarter note to C 8<sup>th</sup>. On that same end Line 2 C 8<sup>th</sup> note, the viole also plays Line 2 C 8<sup>th</sup> (taking over the melody line from the violins) down to (Bar 3) Line 1 Eb dotted quarter note down to small octave G 8<sup>th</sup> (followed by rests). After a quarter and 8<sup>th</sup> rest in that bar, the celli also play that small octave G 8<sup>th</sup> (taking over the melody line) down to Great octave B “3” triplet value quarter note up to D triplet value quarter note (followed by a triplet value quarter rest). After a half rest and then a “3” triplet value

quarter rest, the CB plays Line 1 D to C triplet value quarter notes down to (end Bar 4) small octave Eb quarter note down to Great octave F# dotted half note held fermata.

“In Box 321 we have more album cues (# 9 & # 10) plus the allegro exit music, cues 20-D, 20-E, and also 15-A “Intermission Music.” Included is the Gold sketch to this as a “Revised” sketch. Bars 1-28 are blank (I surmise to keep the original first 8 bars the same). In Bars 29-30, Gold writes as follows: “Use my harmonization & arrangement but adjust orchestration as needed.” Then in Bars 31-39, it’s good as the original. In Bar 85, he writes “Merry-GO-Round style but no additional figuration.” In Bars 96-102, he annotated “But ½ tone lower (Key of C).” In Bars 136-143, he writes “= 5-12 Eddie’s arrangement.” In Bar 134 he writes in blue ink: “Please add this figuration in the bars indicated” and proceeds to write the triplet 8<sup>th</sup> staccato figures for four bars. Etc.

“The entire cue is 177 bars written in six pages at 3:33 duration. Then he writes: “Aren’t you glad Kramer decided against having two intermissions?”

“Also included is the folder for “Overture 1-A”. The Conductor pages were ok’d “Sun 12/May/63.” Also is the folder that contained the Conductor for 14-B “The Living End” Act I (170 bars at 2:47 duration). Bar 40 has annotated “Extinguisher.” Bar 43 – “Meyer.” Bar 77 = “Finch & Hawthorne.” Bar 82 = “Tyler’s Plane.” Bar 91 = “Mrs. Marcus.” Bar 94 = “Sylvester.” Bar 100 = “Hit fist.” Bar 103 = “Meyer in River.” Bar 108 = “Monica.” Bar 118 = “Benj & Ding.” Bar 124 = “Plane Hits Sign.” Bar 137 – “Little Girl’s Voice.” END QUOTE

Cue 3-A, when Pike (Jonathan Winters) sneaks out of the truck on the mountainous desert roadside, is located on the dvd at 00:18:34 (or Chapter 4 at 4:00). I already discussed the music just above from my old blog. Cue 3-C, when Captain Culpepper (Spencer Tracy) inadvertently throws his hat out the window, is located on the dvd at 00:21:24 (or Chapter 5 at 1:31). I also discussed this briefly above. Cue 3-C, when Culpepper asks the pretty assistant, “How about a little coffee, Schwartz?” is located on the dvd at 00:20:24 (or Chapter 5 at 00:31). In the grace bar (time signature is 6/8 for this cue), the piccolo sounds forte Line 2 F-G-A 8ths to (Bar 1) Bb tenuto dotted quarter note down to F tenuto dotted quarter note to (Bar 2) F# grace note to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Line 1 A 8<sup>th</sup> to (Bar 3) Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 2 D 8<sup>th</sup> up to F tenuto dotted quarter note tied to (Bar 4) 8<sup>th</sup> note. Then the piccolo plays Line 3 C grace note to Db rinforzando 8<sup>th</sup> down to Line 2 Bb 8<sup>th</sup> to Line 3 C grace note to Db 8<sup>th</sup> to Bb 8<sup>th</sup> to C 8<sup>th</sup> to (Bar 5) B staccato 8<sup>th</sup> (followed by rests). Nice bouncy music to depict the bouncy gal! The Eb clarinet also plays this phrase, as well as flute I. Horn I plays a modified version of the melody *mf* Line 1 F-G-A [written Line 2 C-D-E] staccato 8ths to (Bar 1) Line 1 Bb [written Line 2 F] dotted quarter note down to F [written C] dotted quarter note to (Bar 2) G staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Eb staccato 8<sup>th</sup> down to C [written G] dotted quarter note down to (Bar 3) small octave Bb [written Line 1 F] staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 1 D staccato 8<sup>th</sup> up to F tenuto dotted quarter note tied to 8<sup>th</sup> note next bar (followed by rest marks). After two 8<sup>th</sup> rests in Bar 1, flutes II-III play *mf* Line 3 D/F staccato 8ths (followed by two 8<sup>th</sup> rests) too Line 2 Bb/Line 3 D staccato 8ths, and so forth. Clarinets play this an octave lower register. The strings sound staccato 8ths note pizzicato in the first four bars. Etc.

By the way, the instrumentation for this short cue (only 8 bars): piccolo, 3 flutes, 3 oboes, Eb clarinet, 2 Bb clarinets, 2 bassoons, 4 horns, 3 trumpets, trombone, glock, harp, 2 pianos, celeste, 14 violins I, 12 violins II, violas, VC/CB. After an 8<sup>th</sup> rest in Bar 4, the muted trumpets play Line 1 Bb/Line 2 Eb/G tenuto-marked and also rinforzando-marked quarter notes twice to A/Eb/F 8ths to (Bar 5) Bb/Line 2 D/F 8ths (followed by rests). After a quarter and 8<sup>th</sup> rest in Bar 4, the first piano is gliss 32<sup>nd</sup> notes from small octave F-G-A-Bb-middle C-D-Eb up to (Bar 5) Line 3 Db staccato 8<sup>th</sup> (followed by rests).

The Overture is in waltzy  $\frac{3}{4}$  time in the key signature of D maj/B min (2 sharps). Instrumentation: piccolo, 3 flutes, 2 oboes, English horn, Eb clarinet, 2 clarinets, bass clarinet, 2 Fags, C. Fag (or Fag III), 4 horns, 3 trumpets, 3 Pos, tuba, timp., bass drum, piatti, snare drum, glock, 2 harps, piano, celeste, vibe, xylophone, chorus, strings, and probably other instruments I missed since I only worked on small sections of the huge cue. In the grace bar, the flutes and violins I-II play Line 3 (Line 2 for violins II) D-E-F#-G 16ths *ff* to (Bar 1) A to B dotted half notes bowed trem (legato trem effect for the flutes but notated the same), repeated next bar, to (Bar 3) A/Bb trem as half notes to A rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), then silent for awhile. The oboes play this in the violins II register. Violas play this in the Line 1 register. The piano is legato trem also on these A/Bb notes in the Line 3 register (top staff) and Line 2 register (bottom staff). VC/CB/Fags in the grace bar play *ff* descending 16<sup>th</sup> notes small octave E-D-C#-Great octave B to (Bar 1) A-A staccato and rinforzando-marked 8ths to A to A simile quarter notes (repeated next bar) to (Bar 3) A-A 8ths to A quarter note to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The harps in the grace bar are contrary motion glisses. So harp I is gliss from Line 1 A quarter note, gliss line up to (Bar 1) Line 3 A 8<sup>th</sup> (followed by rest marks). Harp II is gliss from small octave A quarter note gliss line down to (Bar 1) Contra-octave A 8<sup>th</sup>. The snare drum is rolled a quarter note in the grace bar to (Bar 1) two 8<sup>th</sup> notes to quarter notes, and so forth. The timp in Bar 1 in *col* VC/CB/Fags. Horns in bar 1 play small octave and Line 1 A-A 8ths to A-A quarter notes (repeated next bar) and so forth as given for the VC/CB. The bass clarinet is *col* VC/CB but in the small octave register as written. Trumpets in Bar 1 play *ff* Line 1 A/Line 2 D/F# (D maj 2<sup>nd</sup> inversion) notes in the same pattern. Pos play this an octave lower register. The tuba plays Contra-octave A notes in the pattern given for the VC/CB. The glock is trem rolled on A/Bb notes.

Actually Bar 1 is Bar A, Bar 2 is Bar B, and so forth in the first four bars. After a quarter rest in Bar D, the chorus sings “It’s A” as Line 2 Cb to Line 1 Bb quarter notes to (now Bar 1) Line 1 A dotted half note (“Mad”) to (Bar 2) Line 2 D dotted half note (“Mad”) up to (Bar 3) G dotted half note (“Mad”) up to (Bar 4) Line 3 C dotted half note (“Mad”) down to (Bar 5) Line 2 A dotted half note tied to 9<sup>th</sup> note next bar (“Worl—d”). Bar 5 corresponds to 00:08 in the cue’s timing. The chorus was solo or is it “soli”? in Bars d, 1, 2, 3, 4. After a quarter rest in Bar 5 (start of page 2), the flutes play *ff* Line 3 D# rinforzando quarter note legato to C# staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), and silent until Bar 9. The oboes play this an octave lower register to (Bar 6), after a quarter rest, Line 1 Bb rinforzando quarter note to A staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 7), after two quarter rests, Line 2 C rinforzando quarter note to (Bar 8) Line 1 Bb quarter note down to G# staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A tenuto quarter note. Etc. After

two quarter rests in Bar 8, violins I play the famous Mad World melody line on Line 2 (Line 1 for violins II and small octave for violas) A tenuto quarter note *poco f spr* to (Bar 9) B half note legato to A quarter note (repeated next two bars) to (Bar 12), after a quarter rest, F# up to A quarter notes to (Bar 13) B half note to A quarter note, and so forth. After a quarter rest in Bar 9, celli play *mf* Line 1 F# tenuto quarter note legato to E quarter note to (Bar 10) F# to F quarter notes to (Bar 11) E to D quarter notes to (Bar 12) middle C# tenuto half note to C quarter note to (Bar 13) small octave B dotted half note. CB in Bar 9 plays *mf* small octave E quarter note (followed by two quarter rests) down to (Bar 10) Great octave A quarter note (followed by two quarter rests) to (Bar 11) I believe small octave D quarter note to (Bar 12) Great octave A quarter note to (Bar 13) small octave E quarter note. After an 8<sup>th</sup> rest in Bar 9, the flutes play staccato 8<sup>th</sup> notes Line 3 C#-D-D#-E to (Bar 10), after an 8<sup>th</sup> rest, D-D#-E-F#, and so forth. Oboes play this an octave lower register, as also the clarinets. Etc. Too much to get into here!

Skipping to Bar 89 (1:24 timing location) the key signature has already changed to F maj/D min (one flat). Trumpets play forte Line 1 G [written A] rinforzando-marked dotted half note (silent next bar). They return in Bar 91 to play *p* < Ab/Line 1 C/Eb tenuto dotted half notes tied to 8<sup>th</sup> notes next bar forte (followed by an 8<sup>th</sup> and two quarter rests). Pos in Bar 91 play *f* > *mp* < small octave and Line 1 C dotted half notes tied to 8<sup>th</sup> notes next bar (forte then). The timp is rolled *p* < *poco f* on small octave C dotted half note tied to 8<sup>th</sup> next bar. Violins I in Bar 91 sound *ff* descending legato 16<sup>th</sup> notes Line 3 F-Eb-C-Line 2 A (connected by two crossbeams) to F-Eb-C-Line 1 A 16ths figure to F stand-alone 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest). Violins II play the first figure to Line 2 F stand-alone 16<sup>th</sup> (followed by rests). After a quarter rest, violas play Line 2 F-Eb-C-Line 1 Ab 16ths to F-Eb-C-small octave Ab 16ths to (Bar 92) Eb sforzando and staccato 8<sup>th</sup> (followed by rests). After two quarter rests, VC play Line 1 F-Eb-C-small octave Ab 16ths to (Bar 92) Eb 8<sup>th</sup>. So we have a classic domino effect. After two quarter rests in Bar 92, the glock, vibe, celeste and piano play the Mad World melody on C quarter note to (Bar 93) D half notes to C quarter notes (repeated next two bars) and so forth. Flutes also play the melody line. The chorus starts singing with a central “turkey” theme! After a quarter rest in Bar 93 (1:28 timing), the oboes and clarinets play a distinctive triplet phrasing of “3” triplet value legato 8ths Line 2 F#-A-F# (crossbeam connected) to F-Gb-F 8ths to (Bar 94) E-F-E to D#-E-D# to D quarter note. Repeat Bars 93-94 for these instruments in the next four bars. The bass clarinet in Bar 93 plays small octave A grace note to Bb dotted half note (repeated next bar) to (Bar 95) B grace note to middle C dotted half note (repeated next bar). Bassoons play forte on Great octave D/A grace notes to Eb/Bb dotted half notes (repeated in Bar 94) and so forth.

The Overture runs 2 minutes and 22 seconds (give or take a second).

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-The Black Scorpion (1957) \*\*\* [music \*\*\*]

[http://www.amazon.com/Black-Scorpion-Richard-](http://www.amazon.com/Black-Scorpion-Richard-Denning/dp/B0000B10GC/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293596977&sr=1-4)

[Denning/dp/B0000B10GC/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293596977&sr=1-4](http://www.amazon.com/Black-Scorpion-Richard-Denning/dp/B0000B10GC/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293596977&sr=1-4)

<http://www.imdb.com/title/tt0050197/fullcredits>

Check out this website for the movie:

<http://monstermoviemusic.blogspot.com/2008/06/black-scorpion-amex-productions-1957.html>

I researched the written score of *The Black Scorpion* (music by Paul Sawtell) at UCLA about 15 years ago—maybe 20 years ago. No full score was available, simply a four-stave reduced score—in effect a Conductor score. I believe Bert Schefter was the orchestrator but since I did not have access to the full score I can not verify this directly. Here's the OAC description of the Sawtell Collection:

[http://www.oac.cdlib.org/view?docId=ft738nb31z;query=;style=oac4;doc.view=entire\\_text](http://www.oac.cdlib.org/view?docId=ft738nb31z;query=;style=oac4;doc.view=entire_text)

I fondly remember this monster movie when I was a kid, an impressionable seven-year-old. It had a scary atmosphere about it, especially the night scenes. They used *Them!* high sound effects originally meant for monster ants, not monster scorpions! The monster stop motion effects were by *King Kong* special effects master, Willis O'Brien. He gave an edgy quality to the effects and scenes—some rather unsavory and brutal!

The movie opens abruptly with the explosions of Paricutin in Mexico (in part using old stock footage). The narrator (Bob Johnson, who takes on several roles in this movie!) off-screen gives an ominous assessment (“evil onslaught”) of the situation in the remote countryside. Perhaps one of the black predictions would be black giant scorpions! Obviously this is assumed because immediately after the narrator ends his Cassandra forecast, *The Black Scorpion* titles erupts onscreen like a volcano.

As was customary for many monster movies of this era, there was a fairly long and often “talky” setup before you get to see the It (the creature) clearly. As discussed above, this occurred in *The Giant Behemoth*, although that setup took about an hour. Here, in *The Black Scorpion*, it took about half that duration (32 minutes). I like setups like these if done suspensefully enough (as in *Them!*), and I liked the setup here in this movie. Once the “action” starts in terms of the monster special effects, you become satisfied with the payoff, especially since you later include the exotic locale of a huge underground cavern full of scorpions, giant worms and even a pretty big spider (that unfortunately did not catch and eat that annoying little kid in the movie, Juanito). Even when I was a kid when I first saw the movie, I disliked *that* irritating kid, and wanted to slap him silly! Maybe if this gratuitous character wore a red uniform as in the *Star Trek* series, he would've been effectively silenced one way or another—but, alas, this was a black & white movie!

I do not believe I had the Main Title music available but I'll recheck later when I can find my complete notes....[No, my rundown sheet of cues I had available did not indicate a Main Title] Cue M-11 “Volcanic Terrain” in  $\frac{3}{4}$  time starts on the dvd at 00:02:27 immediately after the Main Title music. The top staff shows the *pont* effect

strings and also the harp. The second staff shows the flute, and the third staff has the violas and cello. The fourth staff comes later in bar 6 with the harp and piano. In Bar 1, the violins are bowed trem *p* on Lines 1 & 2 G dotted half notes to (Bar 2) Ab dotted half notes (Repeat these two bars in Bars 3-4) to (Bar 5) G dotted half notes to (Bar 6) Lines 2 & 3 C# dotted half notes. The harp plays two-note 8<sup>th</sup> note figures of Line 2 G down to Line 1 G (crossbeam connected) sounded three times and repeated thru Bar 5. The flute plays Line 2 G up to Ab 8ths figure played 3X and repeated thru Bar 5. Violas and cello are fingered trem between small octave G-Ab dotted half notes to (Bar 2) B/Line 1 C dotted half notes (repeat these two bars in Bars 3-4) to (Bar 5) D#/E dotted half notes to (Bar 6) C# 8<sup>th</sup> (followed by rest marks). In Bar 6, four violins are *naturale* playing bowed trem dotted half notes on Lines 2 & 3 C# (repeated next bar). On the second staff, six violins. Violas and cello combined play bowed trem dotted half notes on Line 1 C#/G/A#/Line 2 D#/F# (repeated next bar). Etc.

M-12 is “Police Car Mystery” with the time signature of C. The first several bars of this cue were not used—recorded but dialed out in the final edit of the film. O.S. (off screen) is the scorpion sound. The high strings located on the top staff are fingered trem between Line 3 D#/E/G whole notes and D/E#/A whole notes (unless D#/E#/A), repeated next bar. Violas on the second staff are fingered trem between I believe Line 2 F/Gb Line 3 C/Db whole notes and (unclear). The xylophone (and maybe also the piano) play “6” sextuplet 32<sup>nd</sup> notes F-F#-Line 2 C-E-F-G to F# 8<sup>th</sup>. On the bottom or fourth staff, the flutter trumpets and trombones combined play Great octave Bx/small octave C#/D/G#/A/B#. Of course a Bx would be in effect the C# note, so perhaps I did not write down the notes properly.... In Bar 3 is when Hank exclaims, “What the devil was that?!” The cello are fingered trem between small octave B/middle C whole notes (repeated next three bars). After a quarter and 8<sup>th</sup> rest, clarinets play small octave B-middle C-Eb-Gb 32<sup>nd</sup> notes to F rinforzando half note tied to 8<sup>th</sup> note next bar. After initial rests, stopped horns sound *fz* Line 1 E/F half notes tied to 8ths next bar. After a quarter rest in Bar 4, the strings start a series of bowed trem quarter notes starting with Line 1 F/Bb/Line 2 F to F#/B/Line 2 E to G/Line 2 C/Eb, and so forth.

The music is dialed back in for the audience to hear when likeable Hank (Richard Denning) and his colleague (played by Carlos Rivas) enter a farmhouse area. In Bar 21, low strings and woodwinds play Contra-octave and Great octave F dotted half notes (repeated next three bars) to (Bar 25) same notes tied to dotted half notes next bar. AT the end of Bar 26 is when you hear, “Hey, Hank!” Muted horns and tuba in Bar 21 play small octave E/Ab/middle C dotted half notes to (Bar 22) F/A/middle C# to (Bar 23) Gb/Bb/Line 1 D dotted half notes to (Bar 24) G/B/Eb dotted half notes to (Bar 25) Ab/middle C/E/G dotted half notes tied to dotted half notes next bar. Combine this with the F notes you have the F minMaj 9<sup>th</sup> (F/Ab/C/E/G) tonality. However, after a quarter rest in Bar 25, the top staff shows strings, woodwinds and organ playing Line 2 C/E/G#/B, the augmented major 7<sup>th</sup> (maj 7#5<sup>th</sup>). Back in Bar 21, after a quarter rest, they had played Line 1 F#/Bb/Line 2 D/E/G#/Line 3 C. After a quarter rest in Bar 22, they then play F/A/Line 2 C#/Eb/G/B half notes (repeat these two bars in Bars 23-24). Interesting tonalities by Sawtell. It appears he favors augmented chords (F/A/C#, Eb/G/B, Gb/Bb/D, etc.). The combined chords shows he liked the clashing polytonality effect,

especially in stressful and even mildly suspenseful or on-edge scenes like this (entering the farmhouse exterior).

At the 00:06:35 timing on the dvd, we come to Bar 27 (“Look at this!”) when they see damaged walls, and then later at 00:06:54 (Bar 33’s “Look at that!”) when they see a wrecked patrol car formerly driven by Sergeant Vega. The bowed trem strings and clarinets in Bar 27 play small octave Bb/middle C 8<sup>th</sup> notes to B/C# to C/D to C#/D# to D/E to D#/F to E/F# to F/G to (Bar 28) F/Ab bowed trem quarter notes to small octave B/Line 1 B to Lines 1 & 2 D up to B. Muted trumpets and horns play Line 1 E/F/Ab whole notes tied to 8<sup>th</sup> notes next bar. Celli and basses play Contra-octave G/Great octave C#/G whole notes tied to next three bars. When they spot the totaled police car (1:35 into the cue), the gong sounds fortissimo. The muted trumpets and horns play *ff* small octave Bb/Line 1 Db/E whole notes tied to 8<sup>th</sup> notes next bar, while other muted brass play Contra-octave and Great octave F whole notes tied to 8<sup>th</sup> notes next bar. After a quarter and 16<sup>th</sup> rest, strings play small octave G-Bb-Line 1 Db 16ths (connected by two crossbeams) to E-F-Bb-Line 2 Db 16ths to next figure of E-F 16ths to “3” triplet value 16ths Bb-Line 3 Db-E to (Bar 34) Lines 2 & 3 G half notes bowed trem and tied to 8<sup>th</sup> notes. Flutes also play the G notes > *p*. Violas and clarinets in Bar 34 play trem effect 8<sup>th</sup> notes.

In Bar 67 in 3/4 time (3:28 into the cue), the men walk to the house. I believe the flutes play Line 1 A to Bb 8ths figure sounded three times (repeated next bar) to (Bar 69) Line 2 Bb down to Line 1 Bb 8ths played 3X (and repeated thru Bar 74).

The music seques soon to M-13-20 (“The Discovery”). This is located on the dvd at 00:09:51. The discovery is the C.U. of the baby with a rattle. In 3/4 time, the muted horns and Pos play small octave F/Bb/Line 1 D (Bb maj) dotted half notes tied to next two bars. The low strings play Contra-octave and Great octave sounding E dotted half notes. I’m not sure what Sawtell intended as the tonality with that E note inserted in the mix, unless it’s just a so-called “color” note. After two quarter rests in bar 1, the celeste starts to play, perhaps suggestive in Sawtell’s mind of the baby. So we find Line 2 D/F quarter notes up to (Bar 2) Line 3 D/F quarter notes to D/F to C/Eb 8ths down to Bb/D quarter notes (repeating this bar in Bar 3), and so forth. The harp in Bar 2 plays Line 1 F up to Bb 8ths figure 3X (repeated next bar). Skipping to Bar 25 (dvd 00:10:55; cue’s timing of 1:04), we encounter the scene of Hank in the jeep with the baby but with an alarmed expression on his face when he hears the strange noises (giant scorpion). After a half rest, I believe the xylophone plays legato “6” 32<sup>nd</sup> notes F-F#-Line 2 C-E-F-G to F# sforzando 8<sup>th</sup> (followed by a quarter rest). Strings, violas and organ reverb play F#/G/B#/Line3 D#/F# cluster whole notes (very dissonant) tied to whole notes next bar and tied to dotted half notes in 3/4 time in Bars 27-28. Woodwinds and trumpets are flutter on Line 1 Gx/A/B#/Line 2 E#/F#/G whole notes (flutter off in Bar 26). After a quarter rest, VC/CB play Great octave and small octave D quarter notes down to # quarter notes down to Contra-octave and Great octave D quarter notes. In Bar 29 (00:11:08), the big branch of the tree falls to the ground, revealing a dead Sergeant Vega. Combined trumpets/oboe/flutes/piccolo play A/Line 2 C#/G/Line 3 C fermata-held notes, while the Hammond Organ, piano (etc.) play Contra-octave and Great octave F#/small

octave C#/E/G/middle C whole notes held fermata and tied to next bar. Violins in Bar 30 play after an 8<sup>th</sup> rest Lines 1 & 2 B 8ths to Bb down to F# 8ths to G-F-E-Db 16ths *accel* to C-small octave and Line 1 G-F#-E 16ths, and so forth.

M-30 is “Theresa’s Dilemma” Sorry, I do not have info on this cue.

M-31 is “Microscopic Analysis.”

M-34-40 is “Little Monster”

M-42 is “Monstrous Destruction” immediately after the scenes when the linesmen were grabbed by the scorpions. The dvd location is 00:34:48. Not designated initially, I believe the top staff shows woodwinds trem on Line 2 D/E#/Line 3 D/E# (A2 or augmented 2<sup>nd</sup> intervals) whole notes *p* (repeated next two bars. The second staff from the top (undesignated) shows in Bar 2 a trem on what looks like Line 2 Fb/G/Ab/B/Line 3 E whole notes (repeated next bar). After a half rest in Bar 2, the xylophone *on cue* plays ascending “6” 32<sup>nd</sup> notes Line 1 F-F#-Line 2 C-E-F-G to F# *rinforzando* 8<sup>th</sup> (we’ve seen this exact same pattern previously). Repeat in Bar 3. In Bar 6 (dvd 00:34:59) the dog runs out. Two clarinets play *mf* < Line 1 D-D#-E “3” triplet value 8ths figure to F-F#-G triplet 8ths to G#-A-A# to B-Line 2 C-C# 8ths to (Bar 7) D 8<sup>th</sup>. In Bar 7, two flutes take over partially on Line 2 D down to Line 1 Bb down to F# triplet 8ths followed by two clarinets on G up to B up to Line 2 D# triplet 8ths followed by the return of two flutes on E-C-Line 1 G# 8ths followed by two clarinets on A up to Line 2 C# up to F 8ths. The flutes overlap with the clarinets on the first 8<sup>th</sup> note in each triplet. Strings are bowed trem in Bar 7 on Line 1 Gb/Bb quarter notes to G/B quarter notes to Ab/Line 2 C to A/C#. In Bar 8, the violins start a series of running 16<sup>th</sup> note figures depicting Juanito running after the German Shepherd. So we find Line 2 Gb-Gb-F-E 16ths (connected as a figure by two crossbeams) to D#-E-D#-D to C#-D-C#-C to Line 1 B-Line 2 C-B-Bb to (Bar 9) A-C-A-G# to G-F#-F-E to Eb-Gb-Eb-D to Db-C-small octave B-A# 16ths.

M-50 is “The Plan”

M-53 is “Descending to the Cave”

M-60 is “Scorpions in the Cave”

M-61 is “Scorpion’s Weak Spot”

M-62 is “Scorpion Chases Juanita”

With M-70 “The Rise Back” we come to the scene (located on the dvd at 1:00:18) when the Carlos Rivas character is at the last leg of his weary travel up the massive cave on the crane cable, dangling for his life. The harp in C time plays Lines 2 & 3 C# to I believe same C# (perhaps probably C# to C) tenuto 8ths figure played 4X and repeated next bar. I believe the oboe plays Line 2 C# quarter note legato to B# half note to B-A# 8ths to (Bar 2) A quarter note to G half note to G-F# 8ths. The violas are fingered trem on I believe Line 1 D to C# whole notes. Other instruments show on the fourth or bottom staff play Great octave Eb/Bb/small octave F#/Bb/Line 1 D/F#/A whole notes tied to next bar. After a quarter rest in Bar 3, we hear interesting sounds because the instrumentation Sawtell had chosen was the eerie electric violin, the organ, plus I believe strings and harp and piano. The electric violin in bowed trem effect on two-note 8<sup>th</sup> note figures Line 2 Bb down to F (crossbeam connected) down to Cb to Line 1 Bb 8<sup>th</sup> notes up

to F up to Line 3 C 8ths down to (Bar 4) Bb down to F 8ths down to Cb to Line 1 Bb 8ths up to Line 2 F up to Cb 8ths to Bb down to F, and so forth. So a creative change of instrumentation made the music more interesting to hear. The second staff shows middle C#/D/F whole notes tied to next bar, and the fourth staff shows Contra-octave and Great octave E/B/small octave F whole notes tied to next bar. Etc.

M-71 is “Sealing the Cave”

M-72 is “Dr. Scott Arrives”

M-73 is “The Conference”

M-80 is “At University Headquarters”

M-81 A is ????

Cue M-82 “Scorpions Attack the Train” is located at 1:13:23. It starts with Hank and Teresa walking to the car. Woodwinds on the second staff play middle C/E/G# (another augmented triad!) to (Bar 2) C/E/A whole notes. The third staff shows small octave F# whole note legato to (Bar 2) F whole note. After a quarter rest in Bar 1, the bottom staff of two horns show small octave B tenuto quarter note tied to 8<sup>th</sup> note to A 8<sup>th</sup> up to Line 1 E 8<sup>th</sup> down to C 8<sup>th</sup> tied to 8<sup>th</sup> note next bar (followed by rests). After an 8<sup>th</sup> rest in Bar 2, violins play under legato phrase slur Line 1 D-E-A 8ths to G down to E 8ths to F-D 8ths to (Bar 3) F/A quarter notes to same F/A 8ths to G/Bb 8ths to A/Line 2 C half notes tied to quarter notes next bar, and so forth. The English horn in Bar 3 plays Line 1 F dotted half note to E-F-E 8ths down to (Bar 4) D whole note tied to quarter note next bar. The harp in Bar 3 plays Great octave F/small octave C/A whole notes and also ascending “3” triplet value 8<sup>th</sup> notes Great octave F-small octave C-D to A-middle C-D 8ths up to Line 1 A quarter note (followed by a quarter rest).

Skipping to Bar 8 (1:13:48 dvd), we come to the night shot of the toy locomotive! Strings play the fast chug-chug motion figures of small octave Bb legato to A to A-A staccato 16ths (played 4X) to (Bar 9 in 3/4 time) 3X on this same figure. The cello and bass clarinets play Contra-octave and Great octave A whole notes tied to dotted half notes next bar. After a half rest in Bar 1, the woodwinds play Line 1 Eb/Gb/A/Line 2 D dotted quarter notes to rinforzando 8<sup>th</sup> notes to (Bar 2) dotted half notes (same pitches). Bar 10 corresponds to the Medium Shot of the train and the mountainous area (1:13:53). A new repeat rhythmic pattern is established. Strings now play small octave C#/G#/middle C# 16ths to same 16ths to 8ths three-note figure played 3X in the ¾ meter to (Bar 11) Great octave B/small octave F#/B notes in that pattern to (Bar 12) A/small octave E/A notes to (Bar 13) B/F#/B notes (repeated next bar). Other strings and woodwinds play this pattern on Line 1 D/G/Line 2 D notes to (Bar 11) C#/F#/Line 2 C# to (Bar 12) C/F/Line 2 C notes to (Bar 13) D/G/D notes (repeated in Bar 14). Cellos and bass clarinet (and whatever else not indicated here) play Great octave and small octave C#-C# 8ths played 3X to (Bar 11) Contra-octave and Great octave A-B 8ths figures (Repeated next bar) to (Bar 13) B to A# 8ths. Strings are fingered trem and woodwinds legato trem (“shakes”) between A-Bb whole notes (1:13:59) in Bar 16. Violins in Bar 19 play small octave Bb legato to A to A-A staccato 8ths figure played 2X (repeated thru Bar 23). Woodwinds play Line 2 Eb/Gb/A/Line 3 D rinforzando whole notes to (Bar 20) dotted quarter notes to 8ths to half notes. WE also see the low strings on tied A whole

notes. Big scorpions are seen by Bar 21. . More biggie scorpions are seen by Bar 26 (1:14:12). Here the trombones in 3/2 time play Great octave and small octave A rinforzando quarter notes to Ab rinforzando quarter notes to G rinforzando quarter notes (repeat again same bar). This is repeated in Bar 27 to (Bar 28) B to Bb to A quarter notes in that same pattern (repeated next bar). Clarinets are shakes on Line 2 E-F half notes to F-Gb half notes to E-F half notes (repeated in Bar 27), while some strings are fingered trem similarly (octave lower register). Top staff instruments play Line 3 C/E to Line 2 B/Line 3 D# back to C/E half notes to (Bar 27) B/D# to C/E to B/D# half notes. Trumpets are flutter on A/Bb/Line 2 Cb dotted whole notes in Bar 28 (repeated next bar). The xylophone and piano play the now-familiar pattern of “6” 32<sup>nd</sup> notes Line 1 F-F#-Line 2 C-E-F-G to F# sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and two half rests) in Bar 29. “Another bunch of scorpions” are seen in Bar 30 (1:14:19). Here you hear a classic Sawtell technique (and habit) of the trombones playing gliss jumps. So we find Great octave and small octave D quarter notes gliss lines up to small octave and Line 1 C# dotted half notes. This is repeated in Bar 35 when the scorpion head is featured close-up. Trumpets are fluttered on Gx/A/B# whole notes (rather dissonant small cluster!). Hmmm, perhaps I wrote it down wrong—probably should be Gx/A#/B....

M-83 is “The Radio Alert” cue located 1:16:51. In Bar 1, muted horns play small octave A/middle C/Eb (diminished triad this time) whole notes. Muted trumpets play Line 1 F#/G# quarter notes to G/A quarter notes back to F#/G# to G/A. In Bar 2, clarinets/harp/piano play Line 1 D-D-D-D quarter notes (repeated next bar). After a half rest, combined horns and trumpets play E/G#/B half notes (repeated next bar). I believe flutes play Line 2 D/F/Bb half notes (followed by a half rest). Etc.

M-90 is the “Monster Invades City” cue starting (dvd 1:19:32) with the cut to people running. Strings in C time play small octave B quarter note tied to 16<sup>th</sup> note to middle C-Ab-G 16ths to next figure of D-Eb-Line 2 Cb-Line 1 Bb down to next figure of F-F#-Line 2 D-C# 16ths down to (Bar 2) A-Bb-Line 2 Db-Eb 16ths played twice to E-G-Bb-Line 3 C 16ths figure played twice to (Bar 3) Line 3 C# to D fingered trem whole notes (repeated next bar). Etc.

M-91 is “The Stadium Battle”

M-92 is “End of Scorpion and E.T.”

I think this will be enough. [end session Sunday, January 02, 2011 at 10:07 pm—a very rainy day once again, like last Wednesday]

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-Body and Soul (1947) \*\*\* [music \*\*\*]

[http://www.amazon.com/Body-Soul-John-](http://www.amazon.com/Body-Soul-John-Garfield/dp/B00005YUP0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768726&sr=1-1)

[Garfield/dp/B00005YUP0/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293768726&sr=1-1](http://www.amazon.com/Body-Soul-John-Garfield/dp/B00005YUP0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768726&sr=1-1)

This is the not-norm case where, instead of first hearing the score somewhere (original release/television/dvd) and then seeking the written score, I first had an opportunity to research the written music and *then* obtaining the dvd in order to hear the

music for the first time. The written music (condensed score of one to four staves) is available at CSULB. As I indicated in Blog # 13, *Goodbye, Mr. Chips* is also at CSULB in full score (an institution not particularly noted for its film score collection!), 29 pages of Kaper's *Bataan*, the 3-stave version of Tiomkin's *So This Is New York*, Schurman's *Man in the Sky*, and Hugo Friedhofer's *Body and Soul* (1948). As I wrote in Blog # 14:

"They have a version of Kaper's Bataan [M1527.K36 B3] (29 pages) arranged by Leonid Raab, also Ramrod [M1527.D48 R3] (photostat of sketches, the site states) by Adolph Deutsch, Body and Soul [M1527.F7 B6] by Friedhofer (I believe a piano conductor rendition), Man In The Sky [M1527.S368 M3] by Gerald Schurmann, and a three-stave score of Tiomkin's So This Is New York [M1527.T5 S6]."

As I wrote in Blog # 15:

"At this moment in the background, I am listening (and partially watching) my dvd of BODY AND SOUL starring John Garfield and Lilli Palmer. It's a 1947 black & white movie that has the screenplay of Abraham Polanky. I purchased it primarily because I worked briefly on the four-stave Conductor score held in the MGM Collection at Cal State Long Beach. I worked on it last Thursday, January 20<sup>th</sup>. I finished my work on the full score to *Goodbye, Mr. Chips* and decided to work on this one. I knew the dvd was available, so it was a good choice in order to hear the music. There was a very detailed sketch score (reverse black negative copy) of *Ramrod* by Adolph Deutsch, but there is no dvd of it. The same applies to Tiomkin's *So This Is New York*, also available at Cal State Long Beach.

"*Body & Soul* was composed by Hugo Friedhofer, orchestrated primarily by Jerome Moross (interesting). Maybe Hugo knew Moross and gave him a job as an orchestrator between scoring assignments. I don't know. It's interesting also because Friedhofer is one of the absolute best and well-praised orchestrators among his peers. I guess he didn't have time to do his own orchestration. It is an Enterprise Production, the same also for *Ramrod*, and I believe *So This is N.Y.* Basically it's a Republic Pictures movie. There are 22 cues, 12 reels. The movie is so-so, and the music is fine, well crafted—but it doesn't really *move* me as, say, a Steiner score, or a Herrmann score. The "Main Title" is 33 bars in length, 1:50 duration. In C time, it starts forte crescendo on C tenuto and also rinforzando quarter note up to Eb 8<sup>th</sup> to G 8<sup>th</sup> tied to half note and tied to (Bar 2) 8<sup>th</sup> note down to C quarter note up to Eb 8<sup>th</sup> (all notes up to here are rinforzando/tenuto) to G rinforzando 8<sup>th</sup> up to Bb dotted quarter note to (Bar 3) G sforzando whole note tied to (Bar 4 in ¾ time) dotted half note. After a half and 8<sup>th</sup> rest in Bar 1, the brass etc play Great octave C/small octave C/Eb/G/middle C (C min) rinforzando and tenuto quarter notes to Bb/Bb/small octave F/Bb/Line 1 D 8<sup>th</sup> notes to (Bar 2) Contra-octave and Great octave Ab/small octave G/middle C/Eb whole notes tied to 8<sup>th</sup> notes next bar, etc.

"The next cue is "Charlie Goes Home," *Misterioso* in ¾ time, 59 bars. Etc. At this moment of writing, I just finished watching Chapter 17 that included the R7/pt 1 cue, "Over Trained" that features the sexy sax as Alice woos Charlie while he's training outdoors. Key signature of Ab major (four flats)." [END QUOTE]

Now: I liked the movie but it's not the kind of movie that I would watch repeatedly over the years. A one or two-time watching experience suffices for me. I give it a favorable rating but there are too many standard clichés in the script: Selfish, ambitious boxer falls in love, soon attains the heights of boxing, falls for a blonde vixen (despite being in love with Peg, the Lili Palmer character), sells his soul for money but redeems himself at the very end. Been there, seen that already lots of time in movies. The black & white film noir aspects were even paid homage to in Martin Scorsese's black & white 1980 brutal boxing movie, *Raging Bull*. That was a "good" film as well in terms of movie-making but I personally don't care to watch it anymore than once or twice! These kinds of gritty-content movies normally don't appeal to me. Too much violence and depiction of baser human emotions and conduct tend to turn me off—no matter how adept a particular director is. I watched part of Scorsese's *Gangs of New York* and stopped watching it. *Shutter Island* kept my attention, however.

Anyway, Friedhofer did a highly competent job on *Body and Soul* although the music did not particularly strike an active resonant chord within me. The "Main Title" was very briefly discussed above in the first two bars. The tonality initially is C min (C/Eb/G) to Bb maj (Bb/D/F) to (Bar 2) Ab maj 7<sup>th</sup> (Ab/C/Eb/G). The key signature changes in Bar 5 to Eb major/C min (3 flats) After an 8<sup>th</sup> rest on the top staff, the high strings play Line 2 F-G-F 8ths legato to G quarter note to F quarter note up to (Bar 6) Line 3 C sustained note. The second staff shows Line 1 Eb/Ab/Line 2 C (C min 1<sup>st</sup> inversion) whole notes to (Bar 6) Ab/Line 2 F/Ab half notes, and so forth. The bottom staff shows Great octave F/small octave Eb/Ab/middle C (F min 7<sup>th</sup> inversion) whole notes.

"Charlie Goes Home" (Reel 1/part 2) is located on the dvd at 00:02:07. *Misterioso* in  $\frac{3}{4}$  time, the music starts immediately after Charlie shouts "Ben" in his disturbed sleep. The third staff shows some instruments (not identified) playing Line 1 Db/F dotted half notes tied to next two bars at least, while other instruments are fingered trem between between those dotted half notes. After a quarter rest in Bar 2, the second staff shows instruments sounding *pp* Lines 1 & 2 Bb tenuto half notes tied to quarter notes next bar and also tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Etc.

The next cue is "Charlie and Mother" (R 1/3) located on the dvd at 00:04:50. *Modto (triste)* in C time, the music starts when Mom says, "Peggy's sleeping here, Charlie." The third staff shows the violas and violins playing *p* small octave F tenuto half note to G 8<sup>th</sup> up to Bb quarter note up to Line 1 Db 8<sup>th</sup> legato to (Bar 2) C half note to Db 8<sup>th</sup> to F quarter note up to Ab 8<sup>th</sup> note tied to (Bar 3) dotted half note. The VC in the bottom staff show small octave F whole note to (Bar 2) F/middle C whole notes to (Bar 3) F/Cb whole notes tied to whole notes next bar. In Bar 4, the trombones in this bottom staff take over to play Great octave G/small octave Db/F whole notes tied to whole notes next bar. Bar 5 (:15  $\frac{1}{2}$  in the cue) is when Charlie "fondles lingerie" (according to the conductor sheet). The third staff (I believe just the violas) shows in Bar 5, after an initial 8<sup>th</sup> rest, Bb 8<sup>th</sup> to middle C "3" triplet value quarter note to Bb triplet value 8<sup>th</sup> to C normal value quarter note to Bb quarter note tied to whole note next bar (and also playing Line 1 F whole note). Violins (second staff) in Bar 6 repeat the notes given by the violas in Bar 5 but an octave higher register up to (Bar 7) Line 2 F dotted half note legato to Gb

quarter note. After an 8<sup>th</sup> rest in Bar 7, violas then play Line 1 Eb 8<sup>th</sup> to “3” triplet value F quarter note to Eb triplet value 8<sup>th</sup> to F to Eb quarter notes. Pos and other instruments on the bottom staff in Bar 7 show Great octave Ab/small octave Eb/F (I believe) and middle Cb whole notes (but I may be in error here). Etc.

Skipping to Bar 22 (00:06:12 dvd), Charlie says “Peg” behind here after she comes back from shopping. After a quarter rest, the oboe plays *espr* Line 3 Db quarter note legato down to Line 2 Bb down to Gb 8ths down to Line 1 Bb quarter note up to (Bar 23) F legato slur to Eb half notes. After a quarter rest in Bar 23, violins play similarly on Line 2 Db quarter note down to Bb-Gb 8ths down to small octave Bb quarter note up to (Bar 24 in 3/4 time) F 8<sup>th</sup> (now with the clarinets) to Eb quarter note. Bar 24 has the tempo-marking of *Subito agitato* as she “starts to bedroom.” Back in Bar 22, horns, bassoon and low strings play Great octave Cb/Gb/small octave Eb/Bb (Cb maj 7<sup>th</sup>) whole notes tied to whole notes next bar. Clarinets and violins in Bars 24-25 soon play ascending legato 8<sup>th</sup> notes to (Bar 26) Line 3 D/F whole notes *rinforzando* and tied to (Bar 27 in C time) quarter notes as the scene shows “Slams Door.” They continue on C/Eb to B/D to A/C legato quarter note dyads to (Bar 28) D/F to C/Eb 8ths to Line 1 B/Line 2 D half notes to A/C quarter notes. Etc. Woodwinds and I believe horns in Bar 26 sound *sf* Line 1 Eb/Gb/A *rinforzando* dotted half notes tied to whole notes next two bars. I believe the harp is *arpeggiando* (vertical wavy line rolled chord) on small octave Bb/Line 1 C/Eb/Gb/A dotted half notes.

The next cue, “Retrospective Charlie” (Reel 2/pt 3), was not used initially in the few several bars (dialed out). I believe the music is dialed back in (heard) at 00:11:42 corresponding to Bar 7 right after “Get out of here.” Bar 1 shows VC/CB playing *pp* Contra-octave and Great octave F whole notes (*sounding* that low since VC/CB cannot be *written* in the Contra-octave register) tied thru at least Bar 8 (as far as I got). The timp beats Great octave F-F 16ths (followed by an 8<sup>th</sup>, quarter and half rest) to (Bar 2) F-F 16ths again (followed by an 8<sup>th</sup> and two quarter rests) to F-F 16ths (followed by an 8<sup>th</sup> rest) to (Bars 3-4) a repeat of Bars 1-2. Then the timp in Bar 5 sounds Great octave Bb down to F 16ths (followed by an 8<sup>th</sup> and quarter rest) to Bb-F 16ths (followed by an 8<sup>th</sup> rest) to Bb-F 16ths once again (followed by an 8<sup>th</sup> rest). In Bar 7 on the top staff we see some instruments (not identified) playing Line 1 Eb/Gb/A whole notes, while other instruments play Line 2 D-Cb-Eb-Cb 8ths to D half note tied to (Bar 8) quarter note to Cb-Fb-Cb legato quarter notes. Etc.

The next cue, “Taxi” (Reel 2/5), is located on the dvd at 00:14:03, *Commodo* in C time. The top staff shows what appears to be a gliss from small octave Ab quarter note up to Line 2 Bb half note (followed by an 8<sup>th</sup> and quarter rest). That half note is played I believe by the flute or flutes tied to (Bar 2) 8<sup>th</sup> note to same Bb down to G down to Eb 8ths up to A quarter note down to G tenuto 8<sup>th</sup> to Eb tenuto 8<sup>th</sup> tied to (Bar 3) whole note tied to 8<sup>th</sup> note next bar, etc. The second staff in Bar 1 shows unidentified instruments playing “6” sextuplet legato 16<sup>th</sup> note figures small octave Ab-Bb-Line 1 C-Eb-F-Bb played 4X and repeated next two bars to (Bar 4) G-Bb-middle C-Eb-F-Bb 16ths figures. The third staff shows bowed trem whole notes Line 1 Cb/Eb/F/Bb tied thru next two bars,

while the bottom staff shows small octave Ab bowed trem tied whole notes. The combined tonality appears to be the F min 7/11 (F/Ab/C/Eb/Bb).

The next cue, “Peg and Charlie” is located on the dvd at 00:18:16 after “Sure.” *Commodo* in 3/4 time, the key signature is Bb-maj/G min (2 flats). In the grace bar, the flute shown on the top staff plays Line 3 F down to D tenuto 8<sup>th</sup> notes up to (Bar 1) F quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). The second staff shows Line 2 F quarter note tied to 8<sup>th</sup> note next bar. The third staff shows the strings. In Bar 1 they play Line 1 Bb/Line 2 C/Eb/F tenuto quarter notes to tenuto half notes tied to quarter and 8<sup>th</sup> notes next bar. Bar 5 is when Peg asks, “Did your friend leave?” Flutes in the second staff play *grazioso e Leggiero* Line 1 F 8<sup>th</sup> up to Line 2 C# quarter note down to F 8<sup>th</sup> up to Line 2 D quarter note down to (Bar 6) F 8<sup>th</sup> up to B quarter note down to F 8<sup>th</sup> up to Line 2 C quarter note to a repeat of Bar 5 in Bar 7. Strings play Line 1 D/F half notes down to Bb/Eb quarter notes (repeated next two bars at least). The bottom staff shows Great octave Bb/small octave F half notes to Great octave and small octave G quarter notes (repeated next few bars).

“The Bombing” (R3/2-4/1) is the next cue located on the dvd at 00:26:12. *Moderato* in C time, the cue starts with the bassoon playing small octave Bb “3” triplet value quarter note up to small octave F triplet value 8<sup>th</sup>, and the clarinet plays Line 1 D quarter note up to A 8<sup>th</sup> (“3” triplet value) to Ab dotted quarter note (followed by an 8<sup>th</sup> rest). Repeat this bar in at least the next few bars. Strings play Line 1 D/A half notes to Eb/Ab half notes (repeated next bars). The bottom staff show Great octave Bb/small octave F half notes legato to Great octave F half note and also small octave G to Gb quarter notes. After a half and 8<sup>th</sup> rest in Bar 1, the strings play *poco espr* Line 2 D 8<sup>th</sup> up to “3” triplet value F quarter note down to D triplet value 8<sup>th</sup> up to (Bar 2) F half note tied to “3” triplet value quarter note down to D triplet value 8<sup>th</sup> to Eb triplet value quarter note down to Bb 8<sup>th</sup>, and so forth. The “Explosion” occurs in Bar 8 (about 22 seconds into the cue as originally intended). Flutes, oboes and violins on the top staff play Lines 2 & 3 G# whole notes tied to next few bars. The trumpet or trumpets play in Bar 98 on Line 1 F# up to B down to G# quarter notes up to Line 2 D# quarter note tied to whole note next bar. Other instruments play I believe A min (A/C/E) chord notes. Starting on Bar 26 (56 seconds in the cue) we have the “C.U. Father on Floor” scene. This section of the cue has the tempo-marking of *Funebre (Lamentoso)*. However, it should be noted that this ending section of the cue was not used (dialed out) in the final edit of the picture. Woodwinds and brass on the second staff play Line 1 C/F/Bb tenuto and rinforzando half notes to small octave Bb/Line 1 Eb/Gb tenuto and rinforzando-marked half notes (repeated next few bars). The third or bottom staff shows Contra-octave Bb/Great octave F/small octave Db tenuto and rinforzando half notes to Great octave E/B/small octave G half notes (repeated next three bars at least). After a half and 8<sup>th</sup> rest in Bar 27, the oboe and violas play *mit schmaltz* (I believe this means heavily in terms of sentimentality since, after all, this is a death scene) Line 1 Bb-Bb-Bb 8ths up to (Bar 28) Line 2 C 8<sup>th</sup> to Db quarter note tied to 8<sup>th</sup> down to Line 1 Bb to Line 2 C to Db tenuto 8ths to (Bar 29) Eb 8<sup>th</sup> to Eb quarter note to Db quarter note tied to 8<sup>th</sup> down to Bb up to Line 2 Db to Eb tenuto 8ths, and so forth.

The next cue is “Tiger” (located 00:35:23 dvd), Reel 5/1, *Agitato* in C time. The music starts when Charlie states, “You need money to buy a gun!” Unidentified instruments in the grace bar play “7” septuplet 16ths Great octave Bb-small octave C-Db-Eb-F-G-A to (Bar 1) Bb 8<sup>th</sup> forte. Violins on the top staff are rinforzando-marked bowed trem on small octave Bb whole note tied to quarter note next bar. Four open horns in Bar 1 play small octave Bb rinforzando quarter note up to Line 1 E rinforzando quarter note tied to 8<sup>th</sup> note down to Bb 8<sup>th</sup> up to Line 1 F rinforzando quarter note tied to 8<sup>th</sup> note next bar down to Bb 8<sup>th</sup> up to Eb to C 8ths to Db 8<sup>th</sup> (followed by rests). After a half rest in Bar 2, the woodwinds play a “6” figure of 16<sup>th</sup> notes middle C#-D#-E#-F#-G#-A to “9” 16<sup>th</sup> figure B-Line 2 C#-D to E#-F#-G# to A-B-Line 3 C# to (Bar 3, *poco accell*) Line 2 D/A-Line 3 D rinforzando whole notes tied to next two bars at least. Etc.

“1<sup>st</sup> Montage” (R5/2) is the next cue in 2/4 time, located on the dvd at 00:37:01. Here a flyer about Charlie’s fight (spelled “Charley” on the flyer) is tossed about briefly by the wind. The top staff shows Lines 1 & 2 Eb half notes bowed trem and tied to next two bars and to quarter notes in Bar 4 (followed by a quarter rest) and then Lines 2 & 3 Eb rinforzando quarter notes tied to next bar. The flutes shown on the second staff sound *mf* “3” triplet value 8<sup>th</sup> note figures Line 1 Bb-Line 2 Cb-Line 1 Bb (crossbeam connected) to A-Ab-G to (Bar 2, now joined by the clarinet) Eb/Gb to E/G to F/Ab 8<sup>th</sup> note dyads (still “3” triplet value) to F#/A to G/Bb to G#/B, and so forth. Violas are fingered trem *p* between small octave Gb/Bb and Eb/middle C half notes (repeated next two bars). Other instruments play Great octave and small octave C half notes tied to next two bars and to quarter notes in Bar 4. Etc.

“Homecoming” (R5/3) is the next cue, *Con moto* in 3/4 time, located on the dvd at 00:39:56. The second staff shows instruments fingered trem (or woodwinds being legato trem) between Line 1 C/Eb and small octave Ab/Line 1 F dotted half notes (repeated next bar). The third staff shows bowed trem dotted half notes sounded *p* on Eb/F tied to next bar and tied to (Bar 3 in C time) whole notes tied to next bar. The bottom staff instruments are bowed trem on small octave Ab/middle C tied notes. After a quarter rest, the harp plays small octave Ab-Bb 16ths to “3” triplet value 16ths C-Eb-F to Ab-Bb-Line 2 C to Eb-F-Ab to (Bar 2) Bb 8<sup>th</sup>. The violins in Bar 2 play Line 2 Bb dotted half note tied to (Bar 3 in C time) 8<sup>th</sup> note to same Bb-G-Eb 8ths legato to Ab quarter note to G 8<sup>th</sup> to Eb 8<sup>th</sup> tied to whole note next bar and tied to half note in Bar 5 in 2/4 time. Etc.

There is next a one-staff cue (at least initially) titled “Alice in Wonderland,” *Modto* in 4/4 time, played by the clarinet. However, I cannot place it in the movie. Perhaps it was part of that party scene when Peg plays with the piano.

Next is “Over Trained” (Reel 7/1) in the key signature of four flats. The sax is featured. The music begins at 00:54:15 on the dvd with the C.U. of blonde Alice watching Charlie training. The violins in the second staff play *mp espr* middle C-D-F 8ths legato to (Bar 2) “3” triplet value 8ths Ab-Bb to G tied to “3” triplet value quarter note to Ab 8<sup>th</sup> tied to half note, and so forth. The Sax in Bar 2 (top staff) plays Line 2 C half note to “3” triplet value Db quarter note to Eb 8<sup>th</sup> to Db-Eb-C 8ths tied to C half note next bar to another such figure following. Etc.

Next is “Thanks, Friend” (R7/3-8/1), *Subito allo molto* in 3/4 time, located on the dvd at 1:02:14. The timp is crescendo rolled on Great octave A dotted half note held fermata tied to staccato 8<sup>th</sup> note next bar (followed by rests). The bottom staff shows unidentified instruments sounding *sfz* < Great octave G#/small octave C/E/A sforzando half notes to F#/D/F/Bb staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2) G#/C/E/A sforzando quarter notes to F#/D/F/Bb 8ths (followed by an 8<sup>th</sup> and quarter rest). Etc.

Next is “2<sup>nd</sup> Montage” (Reel 8/2) in C time. This is located on the dvd starting at 1:06:22. Horns play a cluster of rinforzando whole notes Bb/middle C/Eb/F tied to 8ths next bar. Oboes and clarinets play Line 2 C/F tenuto and rinforzando whole notes tied to 8ths next bar (followed by an 8<sup>th</sup> rest) to D/F to D/F staccato and rinforzando 8ths (followed by an 8<sup>th</sup> rest) to same 8<sup>th</sup> followed by an 8<sup>th</sup> rest. After an 8<sup>th</sup> rest, brass and timp play Great octave and small octave C down to G staccato 8ths (followed by an 8<sup>th</sup> rest) to another such figure, and o forth.

Next is “Peg’s Apartment” (Reel 9/2), *Modto* in C time, located at 1:15:47. After this is “Peg’s Apartment, cont’d” starting at 1:20:39. This is when Peg states, “to love and be alone?” Strings sound *pp shimmer* Line 2 F/A/Line 3 C?F bowed trem half notes to Gb/Bb/Line 3 Db/Eb quarter notes to (Bar 2) Line 1 F/A/Line 2 C/F to Gb/Bb/Line 2 Db/Eb to F/A/C/F bowed trem quarter notes. IN Bar 3 in C time, strings play *p espr* (after an initial quarter rest) Line 2 Bb/Line 3 Db quarter notes legato down to G/B to Eb/G 8ths down to Line 1 Gb/Bb quarter notes up to (Bar 4) Line 2 F legato to Eb half notes. The third staff in Bar 3 shows bowed trem Line 1 Gb/Bb whole notes to (Bar 4) Gb/Bb to G/A half notes bowed trem. Etc.

The next cue is “I Want My Money” (Reel 10/1) located at 1:26:47. End Bars 5-6 were dialed away to silence.

Next is “Ben and Charlie” (Reel 10/2), *Quiet-Natural* in C time, located on the dvd at 1:21:24. Interesting effect on the 4<sup>th</sup> beat of the piano (I believe) sounding Lines 2 & 3 F tenuto quarter notes let vibrate (end Bar 1, Bar 3). After an 8<sup>th</sup> rest, an instrument plays *mp poco espr* F to A 8ths to Line 2 C 8<sup>th</sup> tied to half note, and so forth. Well, I believe that’s as far as I got in my research. Perhaps I have the rest of the cues jotted down in terms of general information but I cannot find the notes in one of my boxes yet. Maybe some other day...[end session Sunday, January 09, 2011 at 9:47 pm]

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-Crack in the World (1965) \*\* [music \*\*\*]

[http://www.amazon.com/gp/product/B003J216K4/ref=pd\\_lpo\\_k2\\_dp\\_sr\\_1?pf\\_rd\\_p=486539851&pf\\_rd\\_s=lpo-top-stripe-1&pf\\_rd\\_t=201&pf\\_rd\\_i=B002ZTNJ2A&pf\\_rd\\_m=ATVPDKIKX0DER&pf\\_rd\\_r=128R54397C5JSJA135TC](http://www.amazon.com/gp/product/B003J216K4/ref=pd_lpo_k2_dp_sr_1?pf_rd_p=486539851&pf_rd_s=lpo-top-stripe-1&pf_rd_t=201&pf_rd_i=B002ZTNJ2A&pf_rd_m=ATVPDKIKX0DER&pf_rd_r=128R54397C5JSJA135TC)

The opening of the Main Title by John Douglas reminds me instantly of “The Balloon” cues of Bernard Herrmann from *Mysterious Island* what with the propelling 12/8 triplet figures largely ascending and descending played by the strings. So it is an energetic opening but not exactly original. Then starting at the 00:00:44 point on the dvd you hear the high strings playing the repeat fast motion phrases that remind me of later adventure scores by Horner (especially *Krull*). Again, energetic and effective but rather familiar to me. The main theme of the movie finally is given a dramatic showing starting at 00:01:46 immediately after the Main Title credits as the jeeps kick up dust in the Australia desert, arriving at Project Inner Space (I believe the filming location was actually somewhere in Spain). I give the primary theme a solid rating (no cracks there!).

I had higher hopes for this movie that I purchased from Amazon on December 30, 2010. I haven’t seen the picture since at least the original release, but upon watching it with my wife, I discovered that my faded nostalgic memory of it was a false memory and did not survive the test of time. I liked some aspects of it—sections of the music, the color effects, Dana Andrews, etc.—but overall the movie seemed labored and tedious to me. Having that nuclear missile upside down in the direction path (into the earth’s inner crust) is awfully silly! It could’ve been more sensibly and safely lowered into position and then exploded. At the 38-minute point in the scene of the helicopter ride with Dana Andrews and Kieron Moore together, it is so obvious that the cockpit is stationary against the unmoving sky above. I mean, the effects people didn’t even try to give the scene an ounce of believability—not even a little camera-shaking trick! My wife & I both laughed. She commented just less than a minute later with the cut back in the laboratories how high Rampian had his shirt-sleeves rolled up. She felt very amused by that. It looked goofy to her with him needing to show his biceps! Dana Andrews was far better in his role in the black & white occult thriller, *Curse of the Demon* (and the music was far better there as well!). His crusty character in this Dr. Strangelove role with the perpetual white glove on his left hand was unappealing and two-dimensional. The constant adversarial role of Dr. Sorenson and Rampian was uninteresting and superficial to me, especially when you include the ho-hum dynamic that Sorenson’s wife (played by Janette Scott) was previously the love-interest of Rampian—in fact, they still had heat together underneath their surface relationship (and not just from the rising magma!).

Save your money on this title. It’s really not that good of a movie.

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-Escape from Zahrain (1962) \*\*\* [music \*\*\*]

<http://www.amazon.com/dp/B0042JH0BW?tag=imdb-adbox>

<http://granadamovieposters.com/photos/EscapeZahrainset.jpg>

Here is another movie that had nostalgic appeal based purely on faded memories of watching it on the Big Screen when it was released (I was 12 at the time). I seemed to remember an atmospheric night scene involving an oil tower in Zahrain. Well, this time (unlike *Crack in the World*) my fond memories were correct upon finally seeing it again here and now (actually in late 2010). I really enjoyed the Main Title music by Lyn Murray. Excellent, rousing, interesting material. Murray did a great job on the color

*Dragnet* shows as well that I am still watching. That fiery refinery scene at night I mentioned above is located on my dvd at 00:08:51. Murray's six-note theme is dramatically sounded here. Incidentally, the sketch score is available in Box 58 of the Lyn Murray Collection at the University of Wyoming:

<http://rmoa.unm.edu/docviewer.php?docId=wyu-ah02928.xml>

I'm tempted to order the written score but first I need to get the official dvd since I have now only a deteriorated copy from LovingTheClassics site. Often the frame freezes, even on my computer.

About 45 minutes into the movie you get a big surprise—James Mason in a short, uncredited role! It's like an Easter Egg nice surprise.

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-Fort Dobbs (1958) \*\*\* 1/2 [music \*\*\*\*]

<http://www.wbshop.com/Fort-Dobbs-1958/1000182510,default,pd.html?cgid=>

Just earlier today (MLK Day, January 17, 2011) I submitted a review of this dvd. I no longer have it on my clipboard but you'll be able to read it I'm sure on the link immediately above. I plan to do a detailed rundown on the written score that I researched at USC/Warner Bros. Archives about a decade ago. The movie is not a "classic" Western but it's solid entertainment. The big plus of course is the vibrant Max Steiner score! He wrote a great deal of mood underscoring besides the usual "mickey-mousing" technique he is famous for. The "New Main Title" (*Maestoso* in 4/4 time) opens with an almost Herrmannesque flavor with the two-note motif initially. Highly dramatic as Cheyenne (eh, I mean, "Gar Davis") enters the town during a dust storm. But the M.T. is basically a patchwork of various themes used within the picture. One of my favorite action-motion cues is Reel 6/4 (cue # 37939), *Con moto* in 6/8 time, especially the first 18 bars as the Virginia Mayo character and her son race across the open valley floor (dvd starting at 00:46:47). The initial chords are F min (F/Ab/C) to C min (C/Eb/G). The *sol*i violins and the oboe play the primary motion phrases *mf* of middle C quarter note to C 8<sup>th</sup> to C quarter note to C 8<sup>th</sup> crescendo to (Bar 2) C quarter note to C-C 16ths to C-D-Eb legato 8ths (repeat these two bars in Bars 3-4). Then in Bar 5 they play this on Line 1 F notes to (Bar 6) F quarter note to F-F 16ths to F-G-Ab legato 8ths (repeated again). Etc.

Murray Cutter did most of the orchestration but, interestingly enough, Michael Heindorf did at least the "New Main Title" and the "End Title." The End Title is very appealing and "bouncy" (as the trio ride off from Fort Dobbs) but I noticed that the cue is longer than what is put into the scene. Obviously there were some big cuts in the final edit of the movie. It would be nice if someone decided to re-record the complete cue.

At any rate, I definitely recommend this movie, and I plan to do a full rundown on the score sometime in the future.

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-Quatermass & the Pit (1958) \*\*\*

[http://www.amazon.com/Quatermass-Pit-Classic-Television-Starring/dp/B0038MC1FO/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293764366&sr=1-1](http://www.amazon.com/Quatermass-Pit-Classic-Television-Starring/dp/B0038MC1FO/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293764366&sr=1-1)

I was sold to this six-part BBC series once I discovered Andre Morell played Dr. Quatermass. I really like Morell (if you remember, he was in *The Giant Behemoth*, and played Sextus in *Ben-Hur*), and his presence and performance elevates the television-origins of this show. He's like the Gandalf character played by Ian McKellen—someone you would really like to have around for perceptive answers or advice. I like his performance far more than Brian Donlevy's as Quatermass. I would've preferred him in white or gray hair in this series, but that's all right. The tracked music by Leonard Treblico (aka Trevor Duncan) is sufficiently urgent and gripping, especially the Main Title music. I liked the brassy figures used in a few sections of the final two episodes. For instance, in Chapter 5, the dvd location is 2:18:14. The trombones play a 10-note marcato phrase repeated again. Rather Herrmannesque, what?! The destruction of the matter-energy Martian is far better visualized in the 1967 movie version (*Five Million Years To Earth* title in America), plus the movie was in color, and the production values were better. Andrew Kier did a fine portrayal as Quatermass, but I preferred Morell's portrayal. I recommend both.

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-Doctor Who: The Ark in Space (1975) \*\*\*

[http://www.amazon.com/Doctor-Who-Ark-Space-Story/dp/B000067FPC/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292883481&sr=1-1](http://www.amazon.com/Doctor-Who-Ark-Space-Story/dp/B000067FPC/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292883481&sr=1-1)

Another character I enjoyed a lot when younger was Doctor Who as played by Tom Baker from 1974-1981. I really loved his gregarious demeanor and toothy wide smile! Great voice too. *Ark in Space* is certainly not the best of the lot (*Pyramid from Mars* would be one of the best) but at least I have it on dvd (the latter episode I have only on old-format vhs-video). The dvd includes a nice commentary by Tom Baker and Elisabeth Sladen.

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-Saratoga Trunk (1946) \*\*\* [music \*\*\*\*]

<http://www.wbshop.com/Saratoga-Trunk/1000179697,default,pd.html?cgid=>

Strange mainstream B& W movie, rather labored in motion, and “talky” but I still like it—especially the music by Max Steiner. Great sensuous brass of the Main Title. I worked very briefly on the written score on September 12, 2003. If I recall, there was little material to work on. I believe much of the full score was missing or something. The Conductor score was there at least for the Clint Theme that I like so much (dvd location 00:17:24). Perfect “Texas” theme for the Gary Cooper role! It's also a great introductory scene of Clint. I would also like to add that Ingrid Bergman is gorgeous here in her prime, and I really welcomed Flora Robson in the cast (remember her as the Queen in *Sea Hawk?*). Robson is a terrific supporting character actress.

The Clint music is first heard in passing in the Main Title but it is featured at the start of Reel 2/5 (again at 00:17:24). Cue #26087, key signature of four flats (Ab maj/F min). There is no tempo-marking in this 6/8 time cue (at least on the Conductor sheets of four staves). In the grace bar of the top staff that plays the melody, the violins and celli sound *mf* small octave and Line 1 Eb tenuto quarter notes to Eb tenuto 8<sup>th</sup> notes to (Bar 1) same Eb tenuto dotted half notes tied to quarter notes in Bar 2 to same Eb 8ths legato up to Bb quarter notes to same Bb 8ths to (Bar 3) Ab dotted half notes tied to quarter notes next bar. Then it appears there is a rapid gliss down to Eb *rinforzando* 8ths to Eb tenuto quarter notes to Eb tenuto 8ths to (Bar 5) Eb tenuto dotted half notes tied to quarter notes next bar to same Eb 8ths legato up to Lines 1 & 2 Db quarter notes to same Db 8ths tied to (Bar 7) dotted half notes to (Bar 7) C quarter dotted half notes tied to quarter notes next bar gliss down to Ab *rinforzando* 8ths to Ab quarter notes to Ab 8ths to (Bar 9) Ab dotted half notes tied to quarter notes next bar to Ab 8ths legato up to Lines 1 & 2 F quarter notes to F 8ths to (Bar 11) Eb dotted half notes tied to quarter notes next bar, and so forth.

Back in Bar 3, after a quarter and 8<sup>th</sup> rest on the second staff, two flutes and an oboe play the antiphonal response short phrase (as the melody line sustains on a dotted half note tied to quarter notes next bar) of Lines 1 & 2 Eb to E 16ths legato to F *rinforzando* 8ths to F-F tenuto 8ths to (Bar 4) E dotted quarter notes tied to quarter notes. Back in Bar 1 on the third staff, the guitar strums small octave G/Line 1 Db/Eb quarter notes to 8<sup>th</sup> notes to quarter notes to 8<sup>th</sup> notes (repeated next bar) to (Bar 3) Ab/middle C/Eb quarter notes to 8<sup>th</sup> notes to quarter notes to 8<sup>th</sup> notes (repeated next bar). I believe the harp and viole also join in here. Etc. Horns are prominent in Bar 12 (00:17:42) playing Line 1 Ab-G-F 8ths to (Bar 13) Db dotted half note. The music changes in Bar 27 with a new section, *Faster* tempo-marker, with the four flats cancelled. The location here (as Angelique argues with Clio) is 00:18:04. Instruments (mainly brass) play *sfz* G/B/Line 2 D/G *rinforzando* 8ths (followed by rests). Strings play Line 1 G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> to Ab-Ab-Ab 8ths, and so forth. Etc.

The cue sheets indicate that the music was recorded October 28, 1943. The Reel 1 information is as follows:

- a) MAIN TITLE :07
- b) DULAINÉ :10
- c) LOVE THEME :32
- d) CLINT :13
- e) THE BOAT :51
- f) CHARCOAL :18
- g) THE HOUSE :54
- h) DULAINÉ 2:23
- i) HYSTERICIS :30
- j) DULAINÉ 1:12
- k) BLOOD STAIN :10
- l) DULAINÉ :04

Reel 2

- a) CHIMNEY SWEEP (Kennedy) Public Domain :37
- b) CONVERSATION (Steiner) :07
- c) CUPIDON :12
- d) DANSEZ CODAINE (Monroe) :58
- e) CATHEDRAL (Steiner) :06
- f) DANSEZ CODAINE :31
- a) CLIO :16

ETC. That “Hysterics” scene is located on the dvd at 00:05:33. I believe this same music was later self-borrowed for the London scene in *The Adventures of Don Juan* when the lady-of-interest protests how Juan completely forgotten her. I think this is in Reel 10 of *Saratoga Trunk*. I believe just earlier the “Sewell” was played, then the “Walk” music for 56 seconds, and then the “Hugenot Waltz” for two minutes arranged by Max. The various “Train” music segments start in the middle of Reel 12 thru Reel 13.

There are a lot of cues I like. Starting at 1:30:20 when Clint angrily drives Clio off and lectures her is a very interesting cue with a dynamic motion rhythmic repeat pattern. Wish I had the written music for that one! At any rate, I feel you would be missing some real good music and more than a few memorable scenes if you pass up this movie. It’s definitely not a *great* movie but I think it deserves a spot in your trunk-full of dvds! [end session Saturday, January 22, 2011 at 5:12 pm]

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-I Was A Communist for the FBI (1951) \*\* [music \*\*\*]  
<http://www.wbshop.com/I-Was-a-Communist-for-the-FBI/1000179576,default,pd.html?cgid=>

This is definitely a period piece black & white film-noir Cold War type of movie that Warner Bros. rolled out. W/B was heavy on the Nazi period movies (to their credit) and by 1951 it was now movies against the communists! It’s an OK movie but not my cup of tea. The only reason I purchased the dvd (for a mighty long time out of circulation) was the Max Steiner score. I discussed the score in various places, including my blogs and I believe Talking Herrmann. I don’t want to look them up right now but I do remember that a big chunk of the Main Title demonstrates more self-borrowing—this time from *She*. It’s mainly a driving rhythmic section of music, not any “melody” that one would typically associate Max with in a Main Title—a hard-edged, serious presentation as the mysterious figure (probably a dirty Commie!) on the screen walks closer and closer to the audience. Steiner has the Fags/bass sax/timp/piano/VC/CB play C down to F# up to C down to F# rinforzando quarter notes in Bar 8. This of course is the famous tritone interval, so watch out for those evil communists! Pos play small octave C/E/G whole notes tied to (Bar 9) dotted half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) up to (Bar 10) E/G#/B rinforzando whole notes in felts tied to half notes and 8<sup>th</sup> notes next bar. Horns play small octave E/G/middle C tied notes as given to (Bar 10) E/G#/B/Line 1 E whole notes tied to next bar as given. Trumpets play Line 1 C tied

notes to E tied notes. Etc. The Main Title (*Grandioso* in C time) is 22 bars in length. And I believe part of the Main Title was from *Dr. Clitterouse*, Bars 1-3, 4-11.

The music seques to Reel ½ (airport scene), *Maestoso* in 3/4 time, 70 bars. No melody initially, just moody sustained dissonant chords (G and G# notes used simultaneously, etc.). I believe the Reel 2 cue is when someone says, “I’m in a jam.” Reel 3 is *Appassionato espre* in C time, 43 bars. The scene (00:24:58) is when Matt Cvetic (Frank Lovejoy) is in the apartment and ends up writing a letter. It’s a nice cue with sentimental solo performances of the violin and cello but I did not have time to work on this cue. It was not high on my priority.

Reel 4/1 (*Triste* in C time) of 21 bars involves the scene with the missing letter. The dvd location is 00:38:01. Instrumentation is 3 flutes, 2 clarinets, bass clarinet, 2 Fags, horns, harp, strings. The harp is arpeggiando (vertical wavy line rolled chord) on Great octave E/B/small octave G#/B/Line 1 D# (E maj 7<sup>th</sup> or E/G#/B/D#) whole notes (silent next bar). Bassoons play *mf* Great octave E/B whole notes *mf* tied to whole notes next bar to (Bar 3) C#/G# whole notes. The bass clarinet plays Line 1 G# [written A#] tied whole notes down to (Bar 3) E whole note. Clarinet II plays small octave B tied whole notes to (Bar 3) G# whole note. Clarinet I plays Line 1 D# dotted half note tied to 8<sup>th</sup> note to E 8<sup>th</sup> legato to (Bar 2) D# dotted half note to E to D# 8ths to (Bar 3) small octave B dotted half note tied to 8<sup>th</sup> note to C# 8<sup>th</sup> to (Bar 4) D# whole note held fermata. Cued-in CB “play” small octave E whole note (written tiny here in case the basses don’t actually play) tied to tiny whole note next bar down to (Bar 3) C# whole note. After a half and 8<sup>th</sup> rest in Bar 1, the *solo* cello plays Line 1 F# quarter note to C 8<sup>th</sup> to (Bar 2) D# dotted half note to C# to small octave B 8ths up to (Bar 3) D# half note tied to 8<sup>th</sup> note to C# to B to A# 8ths to (Bar 4) middle C# half note to B half note held fermata. After an 8<sup>th</sup> rest in Bar 5, the cello then plays Great octave Bb 8<sup>th</sup> up to small octave Eb-G-Bb-Line 1 D 16ths legato up to F to Eb 8ths to D dotted 8<sup>th</sup> to C 16<sup>th</sup> to (Bar 6) D dotted half note. Then, after an 8<sup>th</sup> rest in Bar 6, the solo violins plays the same phrase starting small octave Bb 8<sup>th</sup>. Etc.

After this is Reel 5/3 (00:43:53) of only 2 bars, a harp gliss and then a brass chord. This involves a wildcat strike scene. Before this was music by Jimmy Mundy titled “Don’cha Go-way Mad” and then Chummy MacGregor’s “A Little Bit Longer.” After Reel 5/3 we hear Arthur Schwartz’s “Ice Cold Katy.” Then Reel 6/A (00:57:39) of 11 bars when she shuts off the light.

My favorite cue is Reel 6/1 that seques the R6/A cue, a suspenseful scene in the apartment building. When Matt and Helen hurry down the stairs to hide (seeing the two slimey commies walking up the stairs) has some terrific Steiner descent motion 16<sup>th</sup> note figures. First off in Bar 1 (dvd 00:57:57) in 2/4 time, *sords* (muted) VC/CB pluck *pizz* and *p* level Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) and repeated next bar. They return at the end of Bar 4 in 3/4 time playing (after two quarter rests) Great octave Bb down to E staccato 8ths (silent next several bars). All strings are *sords* by the way. After an 8<sup>th</sup> rest in Bar 1, violas top staff pluck pizzicato small octave C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to (Bar 2), after an initial 8<sup>th</sup> rest, B 8<sup>th</sup> (followed by a quarter rest, and a full rest in Bar 3. Then in Bar 4 in 3/4 time, the top staff violas pluck B quarter note

(followed by two quarter rests). After an 8<sup>th</sup> rest in Bar 1, bottom staff violas pluck *pizz* small octave C# 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rests) to (Bar 2), after an 8<sup>th</sup> rest, F/A 8ths (followed by a quarter rest). In Bar 4 in 3/4 time, they then pluck F/A quarter notes (followed by two quarter rests). In the same rest pattern, top staff violins pluck in Bar 1 middle C#/E 8ths and then (in Bar 2) Gb/Bb 8ths (silent in Bar 3) to (Bar 4) Gb/Bb quarter notes followed by two quarter rests. The bottom staff violins pluck small octave G/Bb 8ths to (Bar 2) middle C/Eb 8ths to (Bar 4) C/Eb quarter notes (followed by two quarter rests). The bottom staff of the piano (piano I only) sounds *p (let ring)* Contra-octave B/Great octave A 8ths to small octave C#/D# 8ths (followed by a quarter rest) down to (Bar 2) Contra-octave and Great octave A 8ths up to small octave F/A/B 8ths (followed by a quarter rest) to (skipping to Bar 4 in 3/4 time) F/A/B dotted half notes but also, after two quarter rests, Contra-octave and Great octave Bb down to E staccato 8ths. After an 8<sup>th</sup> rest in Bar 1, the top staff of the piano plays *p* small octave G/Bb/middle C#/E 8ths (followed by a quarter rest) to (Bar 2), after an 8<sup>th</sup> rest, middle C/Eb/Gb/Bb (C half-dim 7<sup>th</sup>) 8ths (followed by a quarter rest) to (Bar 4) C/Eb/Gb/Bb dotted half notes let vibrate. After an 8<sup>th</sup> rest in Bar 1, the harp sounds *p (let ring)* small octave C#/D#/G/Bb/Line 1 C#/E 8ths (followed by a quarter rest) to (Bar 2), after an 8<sup>th</sup> rest, small octave F/A/middle C/Eb/Gb/Bb 8ths (followed by a quarter rest) skipping to (Bar 4) F/A/middle C/Eb/Gb/Bb half notes (followed by a quarter rest). After an 8<sup>th</sup> rest in Bar 2, the vibe plays Line 1 Bb dotted quarter note tied to half note next bar (silent in Bar 4). After an 8<sup>th</sup> rest in Bar 2, flute I plays Line 1 B dotted quarter note (unless I wrote it down wrong and should be Bb as the vibe?) tied to half note next bar to (Bar 4 in 3/4 time) B dotted half note.

Now in Bar 5 in 2/4 time (dvd 00:58:01) we come to the scene where Helen & Matt hurry down the stairs. Steiner employs descending (mickey-mousing here!) 16<sup>th</sup> note figures but made interesting because he varies the instruments used in the woodwinds. At least flute I and clarinet I sound *mf* Line 2 (an octave lower for the clarinet) *rinforzando*-marked B legato to Ab 16ths to A to F staccato-marked 16ths (connected as a figure by two crossbeams) to the next figure of E *rinforzando* 16<sup>th</sup> legato to C 16<sup>th</sup> down to Line 1 (small octave for clarinet I) C down to F staccato 16ths (silent next bar). The harp plays the same as the flute and clarinet in the two registers. Piano I plays the figures in the Line 2 to Line 1 registers, while piano II plays an octave lower register. In Bar 6, clarinet II and Fag I Line 1 (small octave for the bassoon) *rinforzando* B to Bb 16ths to A down to F staccato 16ths (these four 16ths connected by two crossbeams) to E *rinforzando* 16<sup>th</sup> legato to C 16<sup>th</sup> down to small octave (Great octave for the Fag) B to F staccato 16ths (silent next bar). The harp and piano play the same as indicated earlier. In Bar 7, clarinet I and Fag II play Line 1 (small octave for the bassoon) *rinforzando* Bb 16<sup>th</sup> legato to A 16<sup>th</sup> to G# to E staccato 16ths to next figure of D#-B-Bb-E 16ths. The harp and piano play the same as given. In Bar 8, clarinet II and Fag I return to play in their respective registers Ab-G-F#-D 16ths to C#-A-G#-D 16ths.

Next is cue R7/A (cue # 33587), *Misterioso* in C time, 25 bars.

Next is cue R7 (# 33588), *Agitato misterioso* in C time, 26 bars.

Next is Reel 8 (New), *Risoluto* in C time, 54 bars.

Next is also Reel 8, *Marcia quasi agitato*, 34 bars.

Next is Reel 9, *Con Moto*, 14 bars. Etc.

At any rate, if you are curious about this dated movie (dated subject matter) or a fan of any of the stars or director, then by all means purchase this dvd. Otherwise, no big deal. As stated earlier, I am a big fan of Max Steiner's music so that's why I even bothered. I'm glad I did buy it because I found elements of the music quite interesting to me (the self-borrowing, the Reel 6/1 cue (and scene) I liked, and so forth. [end session Tuesday, January 25, 2011 at 4:07 pm. Obama's State of the Union speech comes on in less than two hours. Watching Hardball with Chris Matthews.]

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-The D.I. (1957) \*\*\* [music \*\*\*]

<http://www.wbshop.com/DI-The/1000179568,default,pd.html?cgid=ZARCHIVEALL>

You could say that I am somewhat of a fan of Jack Webb, especially his color *Dragnet* series, so I decided to purchase this dvd. This black & white 1957 movie opens without a Main Title immediately but waited almost 5 minutes so as to showcase the Sergeant Jim Moore (Webb) interrogating five of his new marines, ending with troublemaker PFC. Owens. It was hilarious, a great opening. Webb both produced and directed the movie. He still looked pretty lean and mean, although he gained noticeable weight by the time he started his *Dragnet* color series 9-10 years later. He made a terrific drill instructor, rivaled perhaps only by R. Lee Ermey 30 years later in Kubrick's *Full Metal Jacket*. Ermey played Sergeant Hartman in the movie, but in reality he was actually a drill instructor during the Vietnam war. Webb had a faster tongue. Emery was fiercer with a hands-on approach (literally). Webb's crew cut and thin upper lip and fast staccato delivery (but with no profanity) was nevertheless impressive. About 28 minutes into the movie he dresses up in his full display dress uniform with a buddy sergeant to join a party. I liked that scene. I especially enjoyed the song at that club sung by the blonde, but soon Moore strikes up a conversation with a brunette played by Jackie Loughery (Webb in real life was married to her at the time). I liked the quiet scene out on the night dock together about 1 hour 9 minutes into he movie. 1:09:41 thru 1:09:51 are nice freeze-frame shots. Cozy little scene. The soft music was nice too. It was fun seeing Virginia Gregg in a role towards the end of the movie. She was obviously a friend of Webb's because she was in a lot of episodes of *Dragnet* as well. I believe an actor playing the Captain then was also in the television series now and then. Jack Webb seemed to be an ok guy. My wife and I both commented it would be great to have known him, have him as an uncle or something. The movie is 1:45:47 in length. Just right.

The music is by David Buttolph. I did not expect that. The Main Title has a nice four-note romance theme in the middle of the Main Title medley. The rest of the music for it was largely paraphrasing the Marine Corps music. This type of movie simply did not lend itself for a "big" score that Buttolph was capable of (such as *Beast from 20,000 Fathoms*, *House of Wax*, and others).

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-Northwest Frontier (1959) \*\* [music \*\*]

[http://www.amazon.com/North-West-Frontier-Kenneth-](http://www.amazon.com/North-West-Frontier-Kenneth-More/dp/B001U6YIA6/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292881454&sr=1-1)

[More/dp/B001U6YIA6/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292881454&sr=1-1](http://www.amazon.com/North-West-Frontier-Kenneth-More/dp/B001U6YIA6/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292881454&sr=1-1)

I bought this dvd simply because of its nostalgic value. I saw it when I was nine years old in its theatrical release. It was titled here in America as “Flame Over India” instead of the UK title, *Northwest Frontier*. I like the “Flame Over India” title better. I had not seen the movie since but somewhere in my psyche was the impression that it was a good, exciting movie, so I bought the recently released dvd. Besides, I’ve always liked the principal star, Kenneth More (*Forsyte Saga*, *Sink the Bismarck* --made less than a year than *Northwest Frontier—Longest Day*), and Herbert Lom was in it (remembered by me as Captain Nemo in *Mysterious Island*), and Lauren Bacall of course, and Wilfrid Hyde-White. Good stars. And J. Lee Thompson, later of *Guns of Navarone* fame, was the director. And it was a nice 1905 period piece set in frontier India. So I couldn’t miss, right? After all, 1959 was a great year for memorable movies that made a great impression on me such as *Journey to the Center of the Earth*, *The Hanging Tree*, *Sleeping Beauty*, *Ben-Hur*, the great *North by Northwest*, *Some Like It Hot* (yes, I saw it in its theatrical release!), and others.

Well, except for one segment of the movie towards the end of the movie, my nostalgic faded memory was a bit in error compared to the eyes of a sixty-year old now. I liked the broad smiling Gupta character played nicely by I.S. Johar, and I still liked More, but overall I felt the movie lacked sufficient excitement, and the direction wasn’t consistently good, and the editing was often bad (especially in the beginning). The music by obscure (to me) composer, Mischa Spoliansky, was best left to, well, obscure old memories. The Main Title didn’t feel right to me, misplaced. Tiomkin was needed here! However, I favored the End Title music, and some of the action music towards the end was ok. As for the movie itself, I liked the scene at dawn when the train tries to sneak out of the city and smashes into the barrier. The warm colors in the train were appealing. The scene at around an hour and 20 minutes is mildly suspenseful and atmospheric with the little Prince rather threatened by reporter Van Layden (in the water pump house and the twirling flywheel). At 1:34:17 when Scott (More) is on the damaged bridge looking down is a very nice freeze-frame shot. Very impressive. 1:38:11 is similar (more people) in the overhead shot point of view. Good section of the movie. Usually most movies have at least one or two good freeze-frame moments, and this section of this movie (about 12 minutes) has several. Too bad you had to wait an hour and a half until you find memorable ones! A great movie will have some pretty much at the start of the movie. Anyway, this section should pay for the worth of the dvd. Of course the movie is not quite “politically correct” these days after 9/11 because the bad guy is essentially a Muslim extremist willing to kill innocent people for his religion!

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-Sergeant York (1941) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Sergeant-York-Two-Disc-Special-Cooper/dp/B000HWZ4CA/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292883884&sr=1-1](http://www.amazon.com/Sergeant-York-Two-Disc-Special-Cooper/dp/B000HWZ4CA/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292883884&sr=1-1)

This is a very well made movie directed admirably by Howard Hawks, and starred quite satisfyingly Gary Cooper. This is the first of my top-rated (five star) dvds. You get a lot of bang for your buck when purchasing this gem. Not only do you see a re-mastering of a great film, you also can hear the excellent commentary on that disc by Jeanine Basinger. She did other commentaries. But you also get to see on another disc two documentaries—one on the picture itself and one on Gary Cooper. There are other special features as well.

The music is by Max Steiner. Jeanine discusses him very briefly at about the 57-minute point of the dvd but she gives full praise to his skilled work. I never did get around to pulling that score. One reason it wasn't a priority is because Max heavily referenced and arranged music from many other composers, and I tend to want to spend time on scores that are largely pure Steiner (although I appreciate his seamless adeptness in weaving a uniform completeness based on the nature of this particular movie). For instance, the Main Title is a medley of four quotations from other composers. Here is the cue sheet info:

- a.) You're In The Army Now (unknown/public domain) arranged by Steiner :09
- b.) Beulahland (J.B.Sweny/arr. Steiner) :58 duration
- c.) America (Public Domain) Arr. Max Steiner :20 duration.

Dvd location starting at 00:01:05

- d.) I Got A Gal At The Head Of The Holler (unknown/P.D.) arr. Steiner :18

This is located on the dvd starting at 00:01:30. Incidentally this tune was used a lot by Max in this movie and in other movies, including prominently in *The Lion & the Horse* in the middle section of the movie when Ben (Steve Cochran) talks with little Jenny (Sherry Jackson) and meets her animal friends—including a baby skunk!

Next heard is in the seque to the Sunday church scene with Walter Brennan as the pastor:

- e.) When The Roll Is Called Up Yonder (James M. Black), 30 seconds duration. This is located on the dvd starting at 00:01:48. According to an annotation on the cue sheets, Warner Bros. paid \$350 on 2/3/41 for the rights to play this piece. Incidentally, the cue sheets for *Sergeant York* (Production # 480-493) states "Recorded June 1941."

The next grouping (2.) of the medley series is as follows:

- a.) The Rowdies (Max Steiner), M.P.H.C.; B.I.; 1:02 duration

This is the first cue or major section of a cue that is fully Steiner. Dvd location: starting 00:03:51. Scene: Alvin and his two buddies shoot and holler up a storm outside the church, firing initials on the tree.

Next is b.) Wild Horse (unknown/public domain) arranged by Max. After this was supposed to be more of "The Rowdies," "Wild Horse" and those two repeated again (total of about 1:50 duration) but apparently the scenes were edited out in the final edit. Next actually used very shortly is g.) Way Up On Clinch Mountain, Public Domain, V.V. (visual vocal when the drunken trio sings for about sixteen seconds. Next is another visual vocal, h.) Frog Went A Courting (unknown composer), sung distinctively by the mailman coming up the road to the pastor's store. Duration 47 seconds. The next Medley

at the end of Reel 1 is a.) Marsellaise (DeLisle, arr. Max Steiner) for 20 seconds. The dvd location is 00:08:45 when the newspaper is unfolded and you read the bad news about Verdun in France. Next is b.) John Henry (unknown composer). Marsellaise is played again in Reel 2 as b.) (after a., John Henry again). This is located at 00:09:49. Shortly in the 5. Medley series in Reel 2, we have a.) Mother York (Max Steiner) of 2:02 duration. Dvd location: 00:10:50. Next is Old Time Religion (unknown) for 36 seconds. Soon we have the bar scene with the state line in the middle of the floor between Tennessee and Kentucky. The V.I. (visual instrumental) is the piano playing “I’ve Got Rings On My Fingers” for about two minutes. Then we hear on the piano an accelerated version of “Oh You Beautiful Doll” (Ayer) during the bar fight scene for almost three minutes. Then f.) Muddy Road (Max Steiner) for 1:18 duration as younger brother George escorts Alvin back home to Mother York. The music starts on the dvd at 00:18:20.

Reel 3 starts a new medley. We find a.) A Prayer of Thanks (Max Steiner) of 21 seconds duration. This is the breakfast scene at home. Then b.) Mother York (Steiner) for 13 seconds. Then we cut to c.) Old Time Religion (public domain/arr. by Max) of only 5 seconds when the Pastor (Walter Brennan) greets Alvin out plowing on the rocky top land soil. This is located at 00:20:13. Then at 00:20:18 we come to the dynamic music of the “Wild Horse” theme as we see Alvin working the plow. This runs for 18 seconds.

The next medley (7.) showcases two very excellent cues. The first is a.) Wild Horse again (duration 1:27) starting at 00:23:30. Nice, dynamic action music as Alvin and George chase a red fox past Gracie Williams place. Next is b.) I Got A Gal At The Head Of The Holler arranged beautifully by Max. It originally ran at 3 minutes and 10 seconds but later cut down 1 minute and 19 seconds. The dvd location is 00:25:00. This is the cue (R3/2) that was used (Bars 60-90) in 1952 for *Lion & the Horse* (Reel 6/2) when little Jenny introduces her various animal friends to Ben (Steve Cochran). At 00:26:41 we come to I Got A Gal At The Head Of The Holler as V.V (visual vocal) with York singing the words as he’s shaving. The orchestra version returns at 00:28:26.

Reel 4 starts with The Argument (Max Steiner) of 29 or 39 seconds starting on the dvd at 00:31:06 as Alvin says, “Now look here, Zeb...” Next is b.) I Got A Gal At The Head Of The Holler (dvd 00:31:35) as Gracie pours the drink into a glass in the house. Outside, unseen by her, Alvin is dispatching Zeb! Skipping some we come to j.) Mother York as Alvin pours valuable bottom ground dirt on a plate. This runs over a minute and starts at 00:34:41. Then we hear k.) I Got A Gal...again as Mother York says, “maybe you will.” Dvd location: 00:36:10. The next medley (12.) starts at a.) with Wild Horse for over a minute. Dvd location is 00:38:37.

Starting at around the 46 minute point is the famous turkey shoot scene. No music here. Nice seeing a young June Lockhart here speaking a few words. Sixteen years later in the first season of *Have Gun Will Travel* she plays a doctor who becomes the love interest of Paladin’s. At 00:51:40 is a.) Disappointment at the start of Reel 6 when Alvin finds out that the bottom land was sold to someone else (Zeb of all people!). The cue incorporates other items of the combined medley, including I Got A Gal..., Old Time

Religion, Pleading, and Wild Horse (where Alvin storms away). We next come to f.) Arkansas Traveler (unknown) played V.I. by the piano.. Alvin then out on the rainy road gets hit by lightning (his rifle does) during the Wild Horse music. Then the music seques into The Awakening for about a minute starting approximately at 00:54:55. Then we hear the V.V. of Sweet Bye And Bye, then seques to Old Time Religion starting at 00:56:58. Of course the scene is the church singing gathering during the storm.

Skipping to 1:04:12 we come to the 18<sup>th</sup> medley in Reel 7. This is a.) The Rider for 33 seconds. This is the scene where the mailman races in to show the paper that Wilson declares war. Around the middle of Reel 8 is the Intermission. Just before that in the medley is d.) Beulahland for about 47 seconds, which starts at 1:13:44 as Alvin and George ride off. Of course there is no Intermission on the dvd because after a dark screen for a second we come to (at 1:14:32) a new medley starting with You're In The Army Now (Public Domain) with the Camp Gordon, Georgia scene.

Skipping a chapter or two, we come to the scene when Alvin goes back to home and comes upon Daniel Boone's engraved tree. This is location at 1:30:43. The music here is titled "Daniel Boone" in the cue sheets lasting 11 seconds. Then at 1:30:54 is Beulahland for 27 seconds. There are several great shots or freeze-frame moments in the picture, but one of the most memorable at this part of the movie is located 1:32:29 thru 1:32:42 with the profile of Alvin and his motionless dog on the hill at sunset.

Skipping to 1:35:33 we come to Yankee Doodle as the ship sails off to Europe. Later we hear it again at 1:39:51 during the actual war scene. The next item in that medley is b.) Menace as they wonder where the barrage was. Then Old Time Religion briefly. Then we come to Wacht Am Rhein arranged by Max located at 1:40:59. At 1:49:54 we hear Deutschland Uber Alles (Public Domain) for a minute and a half, located on the dvd starting at 1:49:54. In short time we hear Max's Grenade cue for 23 seconds followed by Sidewalk of New York as the New Yorker played by George Tobias dies. Then the Wacht Am Rhein is heard at 1:52:46 as the enforced march commences of the captured Germans. More Nazi surrendering occurs at 1:54:21 when the Deutschland Uber Alles is played once again. Skipping to 1:57:07 we hear Pack Up Your Troubles In Your Old Kit Bag (Asaf/Powell) arranged by Max for about 50 seconds. Soon we hear Marsellaise at 2L:00:36 as Alvin is given a medal by a French high officer, followed at 2:01:09 with "America" as Alvin is given another medal, followed still again at 20:01:32 by the Star Spangled Banner (yet another medal!). Soon we hear Dixie (Emmett) and then "National Emblem March" (at 2:02:34). Then we hear at 2:03:22 "Sidewalk of New York" when Alvin enters the Waldorf Hotel. Later when the train arrives in the South (dvd 2:09:01) we hear Sousa's "Stars and Stripes Forever" (Visual Instrumental). This is Reel 14. Soon the movie will come to an end, ending with Beulahland. [end session 11:56 pm, Wednesday, January 26, 2011]

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-Confessions of a Nazi Spy (1939) \*\* [music \*\*\*]  
<http://www.wbshop.com/Confessions-of-a-Nazi-Spy/1000179832,default,pd.html?cgid=>

I purchased this dvd from Warner Archive for two main reasons: Max Steiner's music that I was eager to hear, and Edward G. Robinson (I'm a fan). Of course I was also curious to see George Sanders as a crew-cut Nazi, and Paul Lukas as a Nazi official. This movie is, I believe, the premiere anti-Nazi series of movies that Warner Bros. produced, and rather overdone in my opinion! It's not at all subtle or nuanced or clever!

I never pulled the written score but I do have the cue sheets. There are some omissions in them, starting with the opening of Reel 1. Of course we hear the Warner Bros. Signature composed by Max (originally for *Gold Is Where You Find It*) but at the dvd section 00:00:08 - :16 you hear a segment of Max's arrangement of the Deutschland Uber Alles (unknown composer) but it was not referenced after a.) Signature but apparently included in the Signature timing since that was allotted 21 seconds duration. After a music-less segment showing a man speaking in silhouette at a microphone, we fade to a Scottish scene with "Annie Laurie" (unknown composer) playing.

The next medley (3.) shows a.) Misterioso (Max Steiner) located on the dvd at 00:01:43. This is where the lady opens the mysterious letter and addresses an outgoing letter to Nazis. Then you hear b.) Die Wacht An Rhein (C. Wilhelm). Later the only entry in the 4<sup>th</sup> medley (dvd 00:04:32) is Deutschland Uber Alles during the applause of the Nazi speaker (played by Paul Lukas). Then there is a tavern scene with the players performers a tune. The cue sheets state "German March" (Max Steiner) but I am not sure if this is truly accurate. After this in the 7<sup>th</sup> medley is a.) The Imposter (Max Steiner) located at 00:07:29 for just over half a minute. This is the NYPL scene. The music seques to b.) Die Wacht Am Rhein (C. Wilhelm/public domain). At 00:10:13 is the Bismarck scene where a cable operator gets a transmitted message (to George Sanders). This single Medley item in # 8 is "The Operator" (music by Max Steiner). This telegraph-type music is employed by Max many times (in old-time Westerns, etc.). Then at 00:16:12 in Medly # 9 we hear Deutschland Uber Alles, and in # 10 we hear "Misterioso" (Steiner) at dvd 00:18:59.

At 00:29:21 we hear in medley # 11 d.) Papacoda Polka (J. Strauss) as V.I. (visual instrumental) in the tavern scene. Later (dvd 00:33:06) at the end of medly # 11, e.) "I Don't Want To Go Back") when the Nazi operator is forced back to go back to the Homeland (Germany). Then at the 34-minute point roughly is The Arrival, The Train, and Montage music at the end of Reel 4. At the start of Reel 5 is a long music sequence of about two minutes, essentially a montage about how the Nazis engage in active propaganda in America. So we start at (dvd 00:38:05) at a.) "Printing Press" (Max Steiner) that incorporates soon Die Wacht Am and then (00:39:01) Yankee Doodle (unknown composer), and then "America" (unknown) and Yankee Doodle again. Then f.) Propaganda (Steiner), etc. That Scottish woman seen in the opening of the movie is arrested in the 14<sup>th</sup> medley a.) America (dvd 00:41:38). This seques to b.) Yankee Doodle with the cut to the FBI offices (00:42:09) for only two or three seconds, ending abruptly. Very soon we finally get to see Edward G. Robinson as the head FBI official. At 00:46:27 is Under The Flag of Victory (Von Blom) Visual Instrumental as the Nazi youth do a parade in front of their Nazi superiors. This seques to the start of the 17<sup>th</sup>

medley (00:47:20) of a. ) Der Hautumadl (unknown) also as a V.I. in the tavern scene. This is followed by b. ) Muthig Voran (J. Strauss) but faintly heard because there is a conference behind closed doors.

Werner Renz (played by Joe Sawyer who would later play the drill sergeant in *Sergeant York*) is arrested at 1:02:56 at the start of Medley # 20. This is a. ) The Arrest (Max Steiner). I think that's enough information. The movie music ends at Reel 11 with "America The Beautiful" (S. Ward), Public Domain. [end session Thursday, January 27, 2011 at 12:11 pm]

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-Mission To Moscow (1943) \*\*\* [music \*\*\*]

<http://www.wbshop.com/Mission-To-Moscow-1944/1000179838,default,pd.html?cgid=>

I liked this movie better than *Confessions of a Nazi Spy*. For one thing, it was a far more "serious" film based faithfully on Joseph E. Daves (the protagonist of the film played by Walter Huston), although I confess I like pure entertainment movies of this genre with the right stars and music (such as the fun and dynamic *Desperate Journey* produced a year earlier). While the history about Russia and Stalin in that period was positively skewed by propaganda at the time (the Cold War would come within a decade!), you still could learn a lot from the movie as Daves travels thru Russia and Europe. The sentiment was that an enemy of Hitler was a friend of ours (even a murderous bastard like Stalin). So the movie was quite watchable by me and kept my attention (tho not necessarily for many future re-showings!), but once again, I mainly bought this dvd for the music (composed by Max Steiner).

I did not pull the written score (not a priority for me) but I do have Xeroxes of the cue sheets dated May 21, 1943. The movie opens with the Hail Columbia (Fayles-Hopkinson/arranged by Steiner) followed by a long four-minute monolog of Ambassador Daves himself. It was okay but a bit too long. If I were the producer of this movie, I would have deleted it. Considering that Daves was intimately involved with the movie, and the contract apparently stipulated final approval on matters (veto power on the script), then it appears he was granted his humble appearance permanently on screen in the Introduction before the actual movie! Oh, well. Once the movie proper began with the Main Title, I finally settled down in my chair instead of getting up to make coffee! The opening titles in the medley contain: a.) Main Title (actually the "Signature" or Warner Bros. fanfare) starting on the dvd at 00:04:34. Then we hear b. ) Hail Columbia again for 21 or 22 seconds (starting 00:04:32) followed by (c) "Russian Folk Song" (unknown/arr. Max Steiner) starting at 00:05:03. Then we soon come to (d) League of Nations (Max Steiner) at 00:06:47 for the June 1936 conference in Geneva. After some speaking, the "Delegation Leaves" music commences (dvd 00:09:14) as the Russian Ambassador speaks. This seques to "America" (Unknown/arr. Max Steiner) starting at 00:09:34, and then Die Wacht Am Rhein (Carl Wilhelm-Max Schneckenburger/arr. Max Steiner). The next entry in that # 3 medley is "Crowd" (German crowd scene). Next we hear (e) "Trumpets" at 00:10:42 followed by (f) Deutschland Uber Alles (Unknown/Arr. Max

Steiner) starting at 00:10:51. Next is (g) Adirondacks (Steiner) as Daves and his family try to get away on a well-deserved vacation (but a message from his friend, President Roosevelt, intervenes!). When the scene dissolves to Daves entering the White House inner sanctum (dvd 00:13:07) we hear Hail To The Chief (Unknown/Arr. Max Steiner). Music occurs next at 00:17:33 when the ship to Europe departs. This is Medley # 5 (a) Auld Lang Syne (Robert Burns/Arr. Steiner). This is followed by the Hamburg scene (dvd 00:18:06) and, predictably enough for Maxie's standard approach, he quotes a German tune again, Die Wacht Am Rhein!

Now: A commentary... As I am sure you can surmise by now with my rundown so far, we hear an awful lot of quotations (via Max's arrangements) of other people's music. He had real skill with this, and I applaud him. However, realize that this is basically another form of "mickey-mousing" that he is famous for (usually attributed to matching the action on the screen with music—much like cartoon music). He was mickey-mousing or matching the genre of music (the cultures involved with their famous or identifiable folk songs or national anthems or whatever, and so forth) to fit the passing environments shown on the screen. He did this quite a lot especially during this period (less so in his later scores, especially in the Fifties and Sixties where he pretty much composed his own musical ideas). I understand what Steiner was doing but sometimes I wonder if he let this technique take too much control of his creativity, if he over-used this approach. He fell back conveniently on an old, ingrained habit of musical quotation, perhaps first accentuated or formed during his vaudeville years. I'll have to think about this some more.

At any rate, back to the movie: In Medley # 6 we first hear (a) Unsre Fahne Flattert Uns Voran (Baldur Von Schirach-Hans Otto Borgmann) as a Visual Vocal (when the German youth pass by singing this in the railroad station where Daves disembarked in Hamburg). This I located on the dvd starting at 00:19:15. At the start of Reel 3 we hear in Medley # 7 (a) Bugle Call when we come to the Berlin scene. Then we hear (00:23:01) Hohenfriedberger March (Unknown/arr. Steiner). Then we hear German Regimental Column March (Unknown). At 00:27:36 we come to Die Wacht Am Rhein for 15 seconds, then the train footage of the Poland-Russian border where we predictably hear Polish National Anthem (Unknown) at 00:27:52. Then we segue at 00:28:00 Old Russian Folk Song. Soon we come to Moscow at 00:30:25. This time Steiner for the first time uses Beethoven's Theme Russe. Soon at the British Embassy we predictably hear Rule Britannia (Unknown/Arr. Steiner) at 00:34:37. In the background record player seques "I Have So Much More" (Stanley Adams/Max Steiner) during the pool game and talk there at the British Embassy.

Skipping a bit we hear as a Visual Instrumental a nice luxurious small orchestra piece "For You" (Ted Koehler-Werner R. Heymann) during a big official party. This is located 00:50:58 I believe. Just before that was Cossack Dance at 00:49:50. Before that was On The Hills of Manchuria (Unknown) and so forth starting at the 48-minute point of the dvd. I liked the snowy scenes then. Some nice shots here (or Freeze-Frame moments). Skipping to 00:59:51 at the start of Reel 7 we come to Theme Russe again for almost 50 seconds. Then very nicely we come to Tchaikovsky (spelled Tchaikowsky on

the cue sheets) music during a ballet scene. The entry says “Romance” starting on the dvd at 1:00:38 but it doesn’t identify the specific Tchaikovsky music. There is a scene of a hand turning the page of the score but the writing is in Russian (and I can’t read it!). Looked like it was Scene 17 of that score.

“Agitato” starts at 1:03:27, then Rule Britannia, then La Marseillaise, then (g) Confusion (located at 1:03:47). Later at I believe 1:18:09 is Theme Russe. Then we come to a long fifteen-minute Russian trial scene. I would’ve cut it down substantially. At 1:19:47 is “Fly Higher March” (Unknown/Arr. Max Steiner). There is a combined medley # 21 (same cue) starting (1:22:24) with Hail Columbia, then Polish National Anthem, then Paderewski (Max Steiner), then Deutschland Uber Alles. At 1:23:37 is Yugoslavia National Anthem, then followed by La Marseillaise, and then (1:24:38) Wilhelmus Van Nassouwe (Unknown) in the Holland scene. Very soon (1:25:55) we come to the Mayday 1938 scene in Russia with Stalin there starting with (a) Introduction (Max Steiner) and then (b) Old Russian Folk Song (Unknown/arr. Steiner), then (c) Stalin (Steiner), and so forth. At 1:30:20 we come to (h) Chinese Ambassador, then (i) Theme Russe, (j) Triste (Steiner), and then a minute and a half of (k) Work As One (doctor scene). Skipping to 1:41:21 we come to “Tranquil” (Steiner) as Stalin lights his pipe as Daves leaves the room. 1:46:08 is Rule Britannia for ten seconds followed by Yankee Doodle (ship scene). Skipping to 1:55:21 we come to Merrily We Roll Along music in the scene where school kids play it and showcase the sign “We Won’t Fight.” Etc.

The ending is really corny, a sort of heavenly or utopian future/idealistic scene! Oh, well. [end session 7 pm Thursday, January 27, 2011]

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-Trouble Along the Way (1953) \*\* [music \*\*\*]

<http://www.wbshop.com/Trouble-Along-The-Way/1000008101,default,pd.html?cgid=>

Here’s another Curtiz-directed movie (as *Mission To Moscow*). The Warner Archive print of this black & white film is sharp and crisp. I wish the movie itself was crisply paced and written, tending to meander somewhat. I like the stars: John Wayne as Steve Williams, ex-communicated football coach; Donna Reed as Alice Singleton, young case officer for the Domestic Relations Court; Charles Coburn as Rector Burke of a dilapidated Saint Anthony’s College; Sherry Jackson as Carole, Steve’s 11-year old daughter (I liked her better in *Lion & the Horse*); and I really liked Dabbs Greer as Father Mahoney who tends to baby sit the elderly Rector. I guess you can say I am religiously (in this movie role at least!) a Dabbs Greer fan. I loved it when he was a *Gunsmoke* regular periodically. He’s just a natural actor to me. He’s not a famous character actor as, say, Walter Brennan, but I feel he’s in that general league of extraordinary character actors.

But the movie itself left much to be desired. There’s not much “there” there, dramatically speaking.

I never did pull the written music, although I was tempted to do so because several cues interested me such as the “Alice” cue when first heard in Reel 2, the “Retrospect” cues (more on this later), and others. I do have the official cues sheets when I researched a bunch of cue sheets at UCS/Warner Bros. Archives long ago. This set was “Recorded” March 2, 1953. The “Running Time” is 46 minutes, 33 seconds (that seems hard to believe). I’ll give a portion of the cue sheet information below, attaching my dvd information in brackets.

#### Reels 1 and 2

Medley 1 (a) Warner Bros Signature (Steiner) B.I. :06 seconds duration

(b) Saint Anthony’s Alma Mater Hymn (Cahn-Steiner) B.V. 1:10 duration.

The dvd location is 00:00:09. B.V. stands for Background Vocal. I personally would have preferred a Background Instrumental rendition by Max here instead of the men’s chorus, but that was his choice.

Medley 2 (a) Doloroso (Steiner) B.I. 44 seconds duration [dvd 00:04:41] This music starts right after the officiate tells Burke that the college is to be closed.

(b) St Anthony’s Alma Mater Hymn, B.I. 1:43 duration

(c) Notre Dame Victory March (Shea/arranged Steiner) B.I. 12 seconds [dvd 00:07:08 when Father Burke (Coburn) looks at an old Notre Dame schoolbook.

Medley 3 Auld Lang Syne (Robert Burns) V.V. (Visual Vocal). 27 seconds duration. [dvd location: 00:07:39 when the male students outside the rectory sing this]

Medley 4 St Anthony’s Alma Mater Hymn, B.I. 45 seconds [dvd 00:09:39. This is a playful rendition during the bus scene]

Medley 5 I’m Forever Blowing Bubbles (Ken Brovin-Kellette) 30 seconds. [dvd 00:12:05, street scene early evening]

Medley 6 (a) ST. Anthony’s Alma Mater Hymn, B.I. 11 seconds [dvd 00:15:56 end of pool table scene]

(b) Steve (Steiner) B.I., 19 seconds duration. [dvd location 00:16:08. Jazzy, worldly theme of Steve’s]

Medley 7 (a) Alice (Max Steiner) B.I. 32 seconds duration [dvd 00:16:35 This is an excellent and rather comic first rendition of the Alice melody (Donna Reed character) as she enters the meager apartment of Steve and his daughter. If I had a few hours to hand-copy this cue, this cue would be a top priority.

(b) Steve (Steiner) B.I., 55 seconds [dvd 00:17:07. This is a continuation of the same cue as Carole wakes up Steve with his hangover]

#### Reels 3 and 4

Medley 8 (a) Alice (Max Steiner) B.I., 18 seconds [dvd 00:23:09]

(b) Steve (Steiner) B.I., 44 seconds [dvd 00:23:29]

(c) Some Sunday Morning (Heindorf-Jerome) V.I. 1:06 duration [dvd 00:24:13. This is the restaurant scene, breakfast. “Some Sunday Morning” was a popular Oscar-nominated 1946 song (“sung” by Alexis Smith in the Errol Flynn western, *San Antonio*)]

(d) You’re Getting To Be A Habit With Me (Warren-Dubin) V.I., 50 seconds. [dvd 00:25:19. This Visual Instrumental selection, just like the immediately prior one, was radio music being played in the restaurant as Steve has breakfast and converses with his ex-wife]

Medley 9 Holy God We Praise Thy Name (Ritter/arr. Steiner) B.I., 48 seconds duration. [dvd 00:26:43]

Medley 10 (a) Steve (Steiner) B.I., 1:07 duration. [dvd 00:32:19. Chimes are highlighted here as Carole comments about sleeping over a chapel]

(b) Discussion (Steiner) B.I., 45 seconds [dvd 00:37:30. This is a long cue starting here in this Medley 10 selection to (c) St. Anthony's Alma Mater to all six of Medley # 11: (a) Argument, Adolescence, Alice, Temper, Alice, Retrospect]

Medley 12 When The Roll Is Called Alma Mater (Sammy Fain-Irving Kahal) 16 seconds [dvd 00:40:04. Here Steve, alone on the football field, reminisces (Retrospect) five years earlier at the middle of a football game that he left abruptly in order to catch his former wife with Tom Helmore. This retrospect ends in Medley 13 (a) again with the When The Roll... music.

Medley 13 (a) When the Roll Is Called Alma Mater, B.V., 37 seconds.

(b) Retrospect (Steiner) B.I., 13 seconds. [dvd 00:42:40. Nice moody or atmosphere music here with the slow rising and falling harp figures]

(c) Steve (Steiner) B.I., 22 seconds. [dvd 00:42:53]

(d) St. Anthony's Alma Mater Hymn B.I., 10 seconds. Medleys 14 & 15 are the same Saint Anthony's theme.

Medley 16 (a) Yankee Doodle (arr. Steiner) B.I., 54 seconds. [dvd 00:45:51]

(b) Window (Steiner) B.I., 12 seconds

(c) Yankee Doodle, 15 seconds

(d) St Anthony's Alma Mater Hymn 8 seconds. [Note: These selections are part of the same cue during the scene of Carole with Father Burke]

Medley 17 (a) Doloroso (Steiner) B.I., 28 seconds.

(b) St. Anthony's Alma Mater Hymn (1:11 duration)

(c) University (Steiner) B.I., 8 seconds [dvd 00:54:26 This refers to the cut to the University of New England location shot]

Medley 18 Bridge (Steiner) 6 seconds

Medley 19 Polo Grounds (Steiner) 13 seconds

#### Reels 7 and 8

Medley 20 Bridge (Steiner) [dvd 1:00:25. This refers to the short music bridge of 7 seconds to another scene]

Medley 21 (a) Gaudeamus Igitur (arranged by Steiner) V.V., 1:04 duration [dvd 1:03:43. This is actually the start of a montage

Medley 22 Alice (Steiner) B.I., 34 seconds [dvd 1:05:21. This scene is when Steve gets an official letter from the Domestic Relations Court]

OK. This should be enough material to give you an idea of what music was played and their specific timings. You can also consult Blog # 32 for more information. ] [end session Friday, January 28, 2011 at 11:58 am. News: Riots in Cairo. First Tunisia, now Egypt. Big changes]

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-City of Conquest (1940) \*\* [music \*\*\*]

[http://www.amazon.com/City-Conquest-James-](http://www.amazon.com/City-Conquest-James-Cagney/dp/B000FI9OB8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293594702&sr=1-1)

[Cagney/dp/B000FI9OB8/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293594702&sr=1-1](http://www.amazon.com/City-Conquest-James-Cagney/dp/B000FI9OB8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293594702&sr=1-1)

Nice, sharp print of the dvd, fine performances by James Cagney & Ann Sheridan, good cinematography—but overall I did not care much for this movie. Steiner had liberty with this particular film to elaborate on the “City for Conquest” material (“composed” by a character in the movie, Arthur Kennedy) but I liked better what Steiner did in a similar manner (another composer in that film) in *So Big*. That was closest to Steiner creating a “Symphony.” I liked the commentary by well-known critic, Richard Schickel. He commented on Steiner once or twice (the first one at about the 18 minute location I believe). He had commented how Cagney was such a kinetic actor who could expertly and instinctively physicalize, dance a great step, have many interesting bodily gestures, and so forth. Well, if you extend that to Steiner, then we see how Max was a highly kinetic composer, conveying musically action on the screen in a rather direct manner (often not very subtle per se). This of course has a large part to do with his instinctive habit to “mickey-mouse.”

I was never sufficiently interested in the score to spend valuable and limited time pulling the written score, but I do have the cue sheets dated September 18, 1940.

Reels 1 & 2

Selection

Medley consisting of:

1. (a) Signature (Max Steiner) BKG. INST. :06 duration  
 (b) Conquest (Max Steiner) B. I. :25  
 (c) City For Conquest (Max Steiner) B. I. :23  
 (d) Theme (Max Steiner) B.I. :11  
 (e) Subway (Max Steiner) B.I. :27 [dvd 00:01:11]  
 (f) Sidewalks of New York (C.B. Lawlor/J.W. Blake) VIS. INSTR. 2:25
2. Scales ----- :55 duration. [dvd location: 00:10:04. Scene: When the piano student awkwardly play the scales]
3. 4. 5. City For Conquest (Steiner) VIS. INTR. :04 duration [Dvd 12:18, etc—various times when Danny’s (Cagney’s) brother plays the theme on the piano]
6. My Old Kentucky Home (Stephen Foster) VIS. VOC. :11 duration. [dvd 00:16:05 when Mikey Miller sings the song in the boxers’ dressing area]

Reels 3 & 4

7. (a) Lullaby of Broadway (Al Dubin-Harry Warren) VIS. INST. 1:29 duration. [dvd location: 00:17:01 the start of a series of band tunes played onstage at Rose Gardens Casino and Dancing joint]  
 (b) She’s A Latin From Manhattan (Dubin-Warren) V. I. 1:03 [dvd 00:18:31]  
 (c) Drum Roll ----- :03 duration.[dvd 00:19:34 when the band leader announces the start of the dancing contest]  
 (d) The Continental (Con Conrad-Herb Magisdon) V. I. :41 duration [dvd 00:19:55]  
 (e) Jalousie (Jacob Gade-Vera Bloom) :46 duration [dvd 00:20:41]  
 (f) I’m Just Wild About Harry (Noble Sissle-Eubie Blake) :16 duration [dvd 00:21:29]  
 (g) Shadow Waltz (Al Dubin-Harry Warren) 1:07 duration [dvd 00:21:46]

8. Fanfare (Ray Heindorf) B.I. :07 duration [dvd 00:22:59. Scene: Ann Sheridan peeks out of her door to make sure Cagney left so that she could phone Anthony Quinn, the sleazy dance master]
9. I'm Just Wild About Harry :16 duration (continuation of the same cue)
10. (a) Incidental (Ray Heindorf) :10 duration [dvd 00:24:49]  
 (b) Shadow Waltz :09 duration [dvd 00:24:58]  
 (c) I'm Just Wild About Harry :23 duration [dvd 00:25:07]
11. 12. 13. City For Conquest (Steiner) V. I. :08 duration [dvd 00:27:26] etc
14. (a) The Words Are In My Heart (Dubin-Warren) :30 duration [dvd 00:29:32]  
 (b) Tango (Heindorf) B.I. :03 duration [dvd 00:29:38]  
 (c) Rhumba (Heindorf) B.I. :07 duration [dvd 00:29:44. More dance music cuts. Etc. I think this will do for this movie! [end session Monday, January 31, 2011 at 11:44 am]

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-The Bride Came C.O.D. (1941) \*\*\* [music \*\*\*]

<http://www.amazon.com/Bride-Came-C->

[D/dp/B000MTEFW8/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293596224&sr=1-1](http://www.amazon.com/dp/B000MTEFW8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293596224&sr=1-1)

I like this movie more than the previous movie just discussed. Of course this one is a light comedy; *City For Conquest* is a heavy drama. I liked the brisk and creative direction by William Keighley (such as the desert to city transition in the dvd location 00:32:11 thru 00:32:45), and enjoyed the largely desert locations in the ghost town. Plus the Max music is fun. It's a cute comedy (although not a classic comedy) so I recommend the dvd. It's a comedy so I guess it really doesn't matter if Cagney and Bette Davis really didn't have any chemistry together! No commentary in this dvd, however.

I never researched the written score but I do have the cue sheets dated June 5, 1941, Production # 427-436.

Reel 1

Medley consisting of:

- (a) Signature (Max Steiner) Witmark (Publisher), B.I., 11 seconds
- (b) Bride Came C.O.D. (Steiner) 1:05 duration
- (c) Bridal Chorus (Wagner)
2. (a) Crazy Rhythm (Irving Caesar-Joseph Meyer-Roger Wolfe Kahn) :16 [dvd location is 00:01:58]  
 (b) Dark Eyes (unknown/arranged Steiner) :19 duration. [dvd 00:02:16]  
 (c) Crazy Rhythm :25 duration [dvd 00:02:38]
3. 4. Chord ----- :11 and :07 durations [dvd 00:04:06 & 00:04:51]
5. Bridal Chorus (Wagner) :12 duration [dvd 00:06:02 Scene: Joan (Bette Davis) at the telephone booth in the club]
6. Bride Came C.O.D. (Steiner) :43 duration [dvd 00:06:19]
7. Where Do You Keep Your Heart (Al Stillman-Fred E. Ahlert) :33 duration [dvd 00:08:39 thru 00:09:13]

Reel 2

8. Trade Winds (Cliff Friend-Charlie Tobias) 1:50 duration [dvd 00:10:16 Scene: Cagney and gal out of the plane]
9. Moonlight In Waikiki (Cliff Friend-Dave Franklin) :27 [dvd 00:13:27 thru 00:13:54]
10. (a) The Sock (Steiner) :22 [dvd 00:17:52 Scene: Cagney punches (or socks) the owner/bill collector]  
 (b) Bridal Chorus (Wagner) :20  
 (c) Urgent Call (Steiner) :28 duration [part of the same cue as above two]  
 (d) All Clear (Steiner) :16 duration [part of same cue]

Reel 3

11. (a) Air Stunts (Steiner) :25 [Cagney and Davis en route to Texas]  
 Skipping several selections we come to Reel 4, Selection 13.:  
 (a) Cactus Blues (Max Steiner) :23 duration  
 (b) Coyote Call (Steiner) :15 duration [dvd 00:28:13]  
 (c) Bride Came C.O.D. (Steiner) :23
14. (a) Bridal Chorus (Wagner/arr. Max) B.I. 1:15 duration [dvd 00:29:28. Scene: Cagney pulls the cactus needles from Bette Davis' behind! Steiner was very creative with this cue. I believe he used an electric violin here (????).

Skipping now to (i) we have "Oh Susanna" (Stephen Foster/arr. Max Steiner) for 21 seconds. [dvd 00:35:06] This corresponds to the scene of the sighting of the ghost town in the distance. I believe it was at 00:34:57 when Davis first sees the town as she exercises, head askew in an angle (hence the town is seen by the audience at an angle!).

- (j) Clementine (P. Montrose'arr. Steiner) :44 duration [dvd 00:35:28]

Skipping a lot to Reel 6, Selection 22, we come to the scene where Cagney is put in jail by Pops. Cagney hits (or bumps) the jail door as Pops locks the door. Then Pops and Davis leave town on the old jalopy. So (a) The Bump (Steiner) for 17 seconds, then (b) "In My Merry Oldsmobile" (Gus Edwards-Vincent Bryan) for 34 seconds. The jalopy races on the plane fuel used and crashes. Davis again falls on cactus. There are several such exact same sight gags used in this movie (a bit too much). Skipping eight minutes later we come to 29 (a) "The Bucket" (Steiner) when Davis uses the jail cell door as a booby trap of a bucket of water falling on Cagney's head Etc. I believe this should give you some idea of how the cue sheets described the music used. [end session  
 Monday, January 31, 2011 at 4:16 pm]

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-Tchaikovsky (1969) \* [music \*\*]

[http://www.amazon.com/Tchaikovsky-Innokenti-Smoktunovsky/dp/B00005NI9A/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1292992655&sr=1-2](http://www.amazon.com/Tchaikovsky-Innokenti-Smoktunovsky/dp/B00005NI9A/ref=sr_1_2?ie=UTF8&s=dvd&qid=1292992655&sr=1-2)

Perhaps I am being a wee bit severe but...this is a terrible ("Opus T" –and not "T" for Tchaikovsky) movie! Clueless, non-cohesive mess of a picture (even the music placements at times). I think originally they were going to sub-title the movie in the first script, "Tchaikovsky: How He Loved Music and Stop Worrying" but they got rid of that writer. The next, revised script title was: "Tchaikovsky: The Merry Life of a Happy Composer" but they got rid of that script. Finally they settled for a depressing script that

would scare away people in droves with its depressing content! Tchaikovsky's music is immortal, but the director and producers of this film made one severe mortal error: They could not make at least an *entertaining* movie (even with the major omissions biographically).

If it wasn't for Dimitri Tiomkin's involvement I never would have purchased this dvd. Many times it is chaotic, a poorly edited film, although Disc 2 is better overall than Disc 1 with various nice scenes in terms of cinematography. Nevertheless, it is difficult for me to believe that it was an Academy Award nominee for best foreign film in 1971. I love Tchaikovsky's music as well but this film did not serve its purpose to artistically and satisfyingly promote his music. I give this a one-star rating only because it is worthwhile to hear Tiomkin's music and adaptations here and there. One such segment is immediately after the credits. This is the start of Chapter 2 "Childhood" (dvd 00:00:54) as little boy Tchaikovsky sneaks into the spacious piano room. Nice Tiomkin music here (doesn't appear to be any Tchaikovsky quotations/arrangements here that I can detect but I may be wrong). There are strange sequences that make no sense (no explanations, no continuity) such as Chapter 5 "Theatre" (although at least we heard Tiomkin's arrangement of music). Curiously the actor playing Tchaikovsky (Innokenti Smoktunovsky, and rather depressingly) reminds me of Michael Douglas with a beard as given in the movie. He would've given the portrayal much more energy.

Tiomkin did a playful variation of music in the dance sequence in Chapter 15 starting at 1:05:54 in Disc 1. I guess Tchaikovsky was getting unglued here! The next chapter logically follows ("Attempted Suicide").

Disc 2, as I said earlier, is at least acceptable or tolerable to watch without squirming too much in my comfortable chair. Chapter 1 is the scene where Rubinstein meets with Miss Von Meck about the T's divorce. Her dress is rather strange to me. Skipping to Chapter 3 ("Montmartre") we are in Paris (also in that location in Chapter 4, "Turgenev"). Nice, even, non-chaotic short chapters, although it doesn't really explain whom those characters are! Chapter's 5 and 6, "Reaching Home" and "Conversation with Von Meck" are fine with nice music, especially the semi-ghostly scene in Chapter 6 within the train. Chapter 7 ("In the Countryside") has the best scene-stealing scenes of beauty in the music what few there are). So there are some good Freeze-Frame shots here, also "Fireworks" (the next chapter) somewhat, but then the movie goes downhill with a depressing slant.

Finale: Skip this movie—unless you are a film student wanting to learn from example (but negatively) of what NOT to do in a movie!

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-My Life (1993) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/My-Life-Michael-](http://www.amazon.com/My-Life-Michael-Keaton/dp/B00000F5MN/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596407&sr=1-1)

[Keaton/dp/B00000F5MN/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596407&sr=1-1](http://www.amazon.com/My-Life-Michael-Keaton/dp/B00000F5MN/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596407&sr=1-1)

[Super Bowl Sunday, February 06, 2011 at 5:12 pm PST. The half-time gig is now playing courtesy of the awful Black Eye Peas. Terrible music (if you call it music or “singing”!). My wife & I are groaning.

Now: John Barry composed the poignant score to this (not too successful) tear-jerker movie. Overall I like the movie and the stars, and it indeed offered some emotionally moving moments, but I thought the script and central character (Robert as played by Michael Keaton, formerly of Batman fame) was a bit too self-absorbed, too self-conscious. Don't get me wrong: I liked Keaton in the role, an interesting character in his own distraught way, but the focus was too heavy-handed, not very uplifting. Robert was not exactly an appealing character per se because he carried a lot of emotional baggage with him right up to his untimely death. It is a personal journey of final revelation (or at least an acquiescence to the final curtain of life) for a specific character, not a statement that would apply universally. After all, the title of the movie is *My* (emphasis on “My”) *Life*. However, I really liked the Asian healer (Mr. Ho as played by Haing S. Ngob) who helped Robert make final peace with himself and life. That had a welcomed occult or metaphysical element to the story, although perhaps it was out-of-place, out from left field. It is ironic that I happen to be writing this review of the movie about death because its composer just died a week ago (January 30). At age 77 he died from a heart attack. I personally will miss him. Now there was a composer with a highly appealing style. I wish I had more access to his scores (such as *Moonraker*, one of my favorite Barry scores). At least I had access to the written score of *My Life* at Sony Studios.

The written score is dated Wednesday, October 6, 1993, 10 am, Sony. I believe this refers to the recording date. The Main Title (orchestrated by G. McRichtie) is dated 10/3/93. It is designated as a “Concert Score, Key F.” This means the key signature has been set for one flat (B-flat). It has the duration of one and a half minutes exactly, 27 bars. Instrumentation: 30 violins, 12 violas, 10 celli, 10 contrabasses, 2 oboes, 2 pianos. The Main Title starts on the dvd at 00:00:23. I did not have time in that one day to work on the cue exact for four bars (Bars 17-20). This section encapsulates the primary theme of the score. So, after an initial 8<sup>th</sup> rest, the oboes, piano II and violins play this melody *mp* on Line 2 A legato to G 16ths (connected as a figure by two crossbeams) to A up to Line 3 C 8ths (crossbeam connected) down to G 8<sup>th</sup> to F 8<sup>th</sup> tied to quarter note (Bar 18), after a quarter and 8<sup>th</sup> rest, G-F 16ths to G half note. After an 8<sup>th</sup> rest in Bar 19, they then play F-E 16ths to F up to A 8ths down to E 8<sup>th</sup> to D 8<sup>th</sup> tied to quarter note to (Bar 20), after a quarter and 8<sup>th</sup> rest, E-D 16ths to E half note. Back in Bar 1 in 4/4 time, piano I top staff play *p* Line 1 A half note tied to 8<sup>th</sup> note and then sounds same A quarter note to A 8<sup>th</sup> to (Bar 18) G half note up to Line 2 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to (Bar 19) Line 1 F half note tied to 8<sup>th</sup> note and then sounding F quarter note to F 8<sup>th</sup> to (Bar 20) E half note up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The piano bottom staff in Bar 17 shows Great octave F up to small octave C 8ths up to A quarter note (followed by a half rest) to (Bar 18), after an 8<sup>th</sup> rest, C-G-Line 1 E 8ths down to C quarter note (followed by a quarter rest). In Bar 19 we find Great octave D up to A 8ths up to small octave F quarter note (followed by a half rest) down to (Bar 20)<

after an 8<sup>th</sup> rest, Great octave A-small octave E-middle C 8ths down to A quarter note (followed by a quarter rest).

Back in Bar 13, violins II play small octave A whole note up to (Bar 18) middle (Line 1) C whole note to (Bar 19) D whole note down to (Bar 20) small octave A whole note. Violas play small octave F whole note to (Bar 18) E/G whole notes to (Bar 19) F/A whole notes to (Bar 20) E/G whole notes. VC play small octave C whole note to (Bar 18) Great octave G whole note to (Bar 19) A whole note to (Bar 20) small octave C whole note. CB play small octave F whole note down to (Bar 18) C whole note to (Bar 19) D whole note to (Bar 20) Great octave A whole note. So the tonalities are F maj (F/A/C) in Bar 17 to (Bar 18) C maj (C/E/G) to (Bar 19) D min (D/F/A) to (Bar 20) F major once again.

The Main Title seques to cue 1-M-1 (Detroit 1963 scene), 60 bars, 2:29 duration. Dvd location: 00:01:53. The key signature is once again F maj (one flat). There is no cue title given for this and all other cues except for the Main Title. Let's name this cue "Starlight, Star Bright" since these are the words little Bobby utters to the night sky wishing for a backyard carnival at his house. Instrumentation: strings as given earlier, 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 pianos, snare drum, finger cymbals, susp cymbal, synth (pipe organ), harp. Sixteen *sords* (muted) violins I sound *ppp* Line 1 A/Line 2 C whole notes legato to (Bar 2) C/E whole notes to (Bar 3) D/F whole notes legato to (Bar 3) C/E whole notes (these four bars repeated in Bars 5-8) to (Bar 9) E/G whole notes tied to (Bar 10 in 2/4 time) 8<sup>th</sup> notes followed by an 8<sup>th</sup> and quarter rest. Following this the strings are *senza sords*. Back in Bar 1, *sords* violins II (14 of them) sound *ppp* Line 3 C whole note tied to whole notes next three bars (repeated in Bars 5-8) and then sounding the same Line 3 C whole note in Bar 9 tied to 8<sup>th</sup> note next bar. 12 violas (muted) play Line 1 C/F whole notes legato to (Bar 2) F/G whole notes to (Bar 3) F/A whole notes to (Bar 4) E/A whole notes (repeat these four bars in the next four bars) to (Bar 9) G/Line 2 C whole notes tied to 8<sup>th</sup> notes next bar. 10 muted celli play small octave F/A whole notes legato to (Bar 2) G/middle C whole notes up to (Bar 3) A/Line 1 D whole notes legato to (Bar 4) A/C whole notes (repeated next four bars) to (Bar 9) Line 1 C/E whole notes tied to 8<sup>th</sup> notes next bar. 8 CB play Line 1 F whole note down to (Bar 2) C whole note to (Bar 3) D whole note down to (Bar 4) small octave A whole note (repeated next four bars) to (Bar 9) middle C whole note tied to 8<sup>th</sup> note. The tonalities are the same as given in the Main Title, starting in Bar 1 with F maj (F/A/C).

After an 8<sup>th</sup> rest in Bar 1, the synth in pipe organ mode starts to play the simple rhythmic pattern reminiscent of a carnival theme. The synth sounds *p* Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths down to Line 1 F 8<sup>th</sup> (crossbeam connected) to A/C quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 2, the synth then plays Line 1 G 9<sup>th</sup> up to Line 2 C/E 8ths down to G 8<sup>th</sup> up to C/E quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 3, the synth plays Line 1 A 8<sup>th</sup> up to Line 2 D/F 8ths down to A 8<sup>th</sup> up to Line 2 D/F quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 4, it sounds A 8<sup>th</sup> up to Line 2 C/E 8ths down to A 8<sup>th</sup> up to C/E quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat these four bars in the

next four bars. After an 8<sup>th</sup> rest in Bar 9, the synth plays Line 2 C 8<sup>th</sup> up to E/G 8ths down to C 8<sup>th</sup> up to E/G half notes tied to 8<sup>th</sup> notes next bar.

Back in Bar 1 after an initial quarter rest, flute I sounds *mp solo* Line 2 A quarter note legato to G half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to E tenuto quarter note up to G dotted quarter note legato down to E 8<sup>th</sup> up to (Bar 3) Line 3 D tenuto quarter note to E quarter note tied to half note and tied to (Bar 4) dotted half note and also tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 5, two horns start to take over the pattern. Remember that this is a “concert score” so when I delineate the horns, which are transposing instruments, I will be doing so differently than normal (when properly transposed on a full score). So, after a quarter note, the horn sound *mp* small octave A tenuto quarter note (normally written as Line 1 E) to G half note (normally written as Line 1 D) tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Then they play small octave F (normally written transposed as middle or Line 1 C) tenuto quarter note to G dotted quarter note tied to 8<sup>th</sup> note up to (Bar 7) Line 1 F (normally written Line 2 C) tenuto quarter note to G quarter note tied to half note and tied to (Bar 8) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 11 (dvd 00:02:30) in 4/4 time, the two flutes (and two clarinets) now take over a simple rhythmic pattern. After an 8<sup>th</sup> rest, they sound *mp* F 8<sup>th</sup> up to A/Line 2 C 8ths down to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back again to F stand-alone 8<sup>th</sup> up to A/C down to F 8ths to (Bar 12) after an 8<sup>th</sup> rest, F stand-alone 8<sup>th</sup> up to A/C down to F 8ths up to A/C quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 13, the flutes then play Line 1 G 8<sup>th</sup> up to Line 2 C/E down to G 8ths (followed by an 8<sup>th</sup> rest) to same G 8<sup>th</sup> up to C/E down to G 8ths, and so forth in the same pattern given earlier. Etc. The harp in the bass clef plays Great octave F *rinforzando* 8<sup>th</sup> up to small octave C 8<sup>th</sup> (crossbeam connected) up to A 8<sup>th</sup> down to Great octave C 8<sup>th</sup> (crossbeam connected) up to F *rinforzando* 8<sup>th</sup> up to small octave C 8<sup>th</sup> up to A 8<sup>th</sup> down to Great octave A to G 16ths to (Bar 12) F up to small octave C 8ths up to small octave A quarter note let vibrate (followed by a half rest). The pizzicato celli play the same *mp*. The harp and VC in Bar 13 then play small octave C up to G 8ths (crossbeam connected) up to Line 1 E down to Great octave G 8ths (crossbeam connected) up to small octave C up to G 8ths up to Line 1 E 8<sup>th</sup> down to E-D 16ths to (Bar 14) C up to G 8ths up to Line 1 E quarter note (followed by a half rest). Pizzicato contrabasses pluck small octave F dotted quarter note down to C 8<sup>th</sup> up to F quarter note let vibrate (followed by a quarter rest) to (Bar 12) same small octave F quarter note let vibrate (followed by a quarter and half rest). In Bar 13 the CB then plucks middle C dotted quarter note down to small octave F 8<sup>th</sup> up to C quarter note (followed by a quarter rest) to (Bar 14) C quarter note (followed by a quarter and half rest). Violins I are now *senza sords* sounding *p* Line 2 C whole note tied to whole note next bar up to (Bar 13) E whole note tied to whole note next bar to (Bar 15) F whole note tied to whole note next bar to (Bar 17) G whole note tied to (Bar 18) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) with Bars 17-18 repeated in Bars 19-20). Violins II play Line 1 A whole note tied to whole note next bar up to (Bar 13) Line 2 C whole note tied to whole note next bar to (Bar 15) D whole note tied to whole note next bar to (Bar 17) E whole note tied to (Bar 18) dotted half note and 8<sup>th</sup> note (repeated next two bars). Violas sound *p* Line 1 F whole note tied to whole note next bar to (Bar 13) G whole note

tied to next bar to (Bar 15) A whole note tied to next bar to (Bar 17) Line 2 C whole note tied to dotted half note and 8<sup>th</sup> note next bar.

In Bar 21 (dvd 00:03:10) in 3/4 time, the flutes sound *mf* Line 1 F rinforzando quarter note legato up to A/Line 2 C quarter notes to same A/C staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. In bar 23 the flutes then play E rinforzando quarter note up to G/Line 2 C quarter notes to G/C staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. In Bar 25 they then play D rinforzando quarter note up to F/A quarter notes to F/A staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. In Bar 27 they then play C rinforzando quarter note legato up to E/A quarter notes to E/A staccato 8ths (repeated next bar). Etc. Back in Bar 21 the oboes/clarinets/horns play Line 1 A dotted half note (rinforzando-marked) tied to quarter and 8<sup>th</sup> notes next bar, and then sounding the same A tenuto-marked and rinforzando-marked A quarter note to same A 8<sup>th</sup> note to (Bar 23) G rinforzando dotted half note tied to (Bar 24) quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Follow this same pattern in Bars 25-26 on Line 1 F notes to (Bar 27) E dotted half note legato up to (Bar 28) A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Etc.

After a quarter rest in Bar 21, the finger cymbals sound an x-headed quarter note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Keep repeating thru at least Bar 36. The snare drum sounds a three-note ruff *mf* of two grace notes to 8<sup>th</sup> note (followed by rests) and keep repeating. The synth in the same pipe organ mode plays exactly as the flutes. Violins I sound *mp* Line 2 C dotted half note tied to dotted half note next bar (repeated next two bars). In Bar 25 they then play Line 1 A dotted half note tied to dotted half note next bar (repeated next two bars). Then in Bar 29 they then play Bb dotted half note tied to next bar to (Bar 31) A dotted half note tied to next bar. Etc. Violins II in Bar 21 play Line 1 A dotted half note tied to next bar to (Bar 23) G dotted half note tied to next bar to (Bar 25) F dotted half note tied to next bar to (Bar 27) E dotted half note tied to next bar to (Bar 29) F dotted half note tied to next bar to (Bars 31-32) E tied dotted half notes. Violas in Bar 21 play *mp* Line 1 F dotted half note tied to dotted half note next bar to (Bars 23-24) E dotted half notes tied together to (Bars 25-26) D to (Bars 27-18) C to (Bars 29-30) D to (Bars 31-32) C tied notes again. VC (now *arco*) in Bar 21 play small octave F dotted half note tied to next bar to (Bar 23) small octave C dotted half note tied to next bar to (Bars 25-26) D to (Bars 27-28) Great octave A to (Bars 29-30) Bb to (Bars 31-32) A. CB are still pizzicato on Line 1 F quarter note (followed by a half rest) to same F next bar down to (Bar 23) middle C quarter note (repeated next bar) to (Bar 25) D quarter note (repeated next bar) to Bar 27) small octave A quarter note (repeated next bar) to (Bar 29) Bb quarter note (repeated next bar) to (Bar 31) A quarter note (repeated next bar).

Skipping to Bar 49 in 4/4 time (dvd 00:03:41) we come to the scene when little Bobby goes to the curtains hoping there will be a backyard carnival magically there. VC sound *mp* < *f* Great octave F whole note tied to (Bar 50) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) while CB play this on small octave F tied notes. The snare drum is rolled on the same tied notes pattern, and the susp cymbal as well. In Bar 51 the harp plays small octave G down to C up to F down to C quarter notes (repeated next bar). Divisi violins I sound *subito ppp* Line 1 A/Line 2 C whole notes tied to (Bar 52) dotted

half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Violins II play Line 2 G whole note tied to next bar. Violas play Line 1 G whole note tied to dotted half note and 8<sup>th</sup> note next bar. VC play Line 1 F whole note tied to dotted half note and 8<sup>th</sup> note next bar. CB are silent.

There is next cue 1M2 but I cannot seem to place it. Perhaps it was edited out. The cue is 30 bars in length and 1:23 in duration. Next is 2M<sup>^</sup> of 5 bars and 19 seconds duration (flute, clarinet, piano, etc) but I did not work on this one. Next is 2M2 (4 bars, 16 seconds) but I did not work on this cue either. Next is 3M2-3M3. Next is 5M1 (14 bars, 1:01 duration). Next is 5M2 (14 bars, 1:05 duration). Next is 5M3 (10 bars, 42 seconds).

The next cue is 5M4-6M1 that I *did* work on. Let's call it "Visits Old House" or "Visits Old Home" cue/scene. Once again the key signature is F major (one flat or B-flat). Skipping to Bar 11 (dvd 00:45:19) we find the synth in the pipe organ setting playing (after an initial 8<sup>th</sup> rest) Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths down to F 8<sup>th</sup> to A/C quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 12) after an 8<sup>th</sup> rest, G 8<sup>th</sup> up to C/E down to G 8ths to C/E quarter notes tied to 8<sup>th</sup> notes to (Bar 13), after an 8<sup>th</sup> rest, A 8<sup>th</sup> up to D/F 8ths down to A 8ths up to D/F quarter notes tied to 8ths to (Bar 14), after an 8<sup>th</sup> rest, A 8<sup>th</sup> up to C/E down to A 8ths up to C/E quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). Repeat these four bars in Bars 15-19. You may notice that this precisely repeats Bars 1-4 of the 1-M-1 cue. This applies also to the *sords* strings and solo flute I. Then in Bars 15-18 the solo horn repeats the same pattern and registers as given earlier in 1-M-1 Bars 5-8. In Bar 19 (dvd 00:45:51) the flute returns to play *mp* Line 1 A half note tied to 8<sup>th</sup> note and then sounding A tenuto quarter note to 8<sup>th</sup> note to (Bar 20) G half note up to Line 2 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then the flute in bar 21 plays F half note tied to 8<sup>th</sup> note to same F tenuto quarter note to F 8<sup>th</sup> to (Bar 22) E half note up to A quarter note tied to 8<sup>th</sup> note. The harp in Bar 19 plays *mp* Great octave F up to small octave C 8ths up to A quarter note let vibrate (followed by a half rest) to (Bar 20), after an 8<sup>th</sup> rest, small octave C up to G up to Line 1 E 8ths to middle C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The harp in Bar 21 plays Great octave D up to A 8ths up to small octave F quarter note let vibrate (followed by a half rest) down to (Bar 22), after an 8<sup>th</sup> rest, Great octave A up to small octave E up to middle C 8ths down to A quarter note tied to 8<sup>th</sup> note. Violins I sound *p* Line 1 C whole note to (Bar 20) same C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 21) D whole note down to (Bar 22) small octave A dotted half note tied to 8<sup>th</sup> note. Violins II in Bar 19 play small octave A whole note to (Bar 20) G dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeat these two bars in the next two bars. Violas play small octave F whole note to (Bar 20) E dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next two bars. VC play small octave D whole note down to (Bar 20) Great octave G dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 21) Great octave A whole note up to (Bar 22) small octave C dotted half note tied to 8<sup>th</sup> note. CB play small octave F whole note down to (Bar 20) C dotted half note tied to 8<sup>th</sup> note to (Bar 21) D whole note down to (Bar 22) Great octave A dotted half note tied to 8<sup>th</sup> note.

In Bar 23 is when Bob Jones throws his parachuted soldier up in the air. After a half and 8<sup>th</sup> rest, the harp (dvd 00:46:10) mickey-mouses this throwing effect with a gliss starting Contra-octave Bb-Great octave C-D-Eb-F-G-A 32<sup>nd</sup> notes gliss line up to (Bar 24) Line 3 F 8<sup>th</sup> followed by rests. After a half and 8<sup>th</sup> rest on the bottom staff in Bar 24, the gliss now plays the gliss from Contra-octave A-B-Great octave C-D-E-F-G gliss line up to (Bar 25) Line 3 A 8<sup>th</sup> followed by rests. Two flutes (and violins I) play *mp* Line 2 D half note tied to 8<sup>th</sup> note to E tenuto quarter note to F 8<sup>th</sup> up to (Bar 24) Line 3 F 8<sup>th</sup> to E tenuto quarter note down to C tenuto quarter note down to Line 2 A tenuto quarter note up to Line 3 A 8<sup>th</sup> tied to (Bar 25) 8<sup>th</sup> note to G tenuto quarter note to F 8<sup>th</sup> tied to quarter note to F tenuto quarter note to (end Bar 26) same Line 3 F whole note > *ppp* and held fermata. Two clarinets and violins II play the same but an octave lower register. Divisi violas play Line 1 D/F whole notes *mp* to (Bar 24) C/E whole notes to (Bar 25) D/F whole notes to (Bar 26) D/F whole notes decrescendo hairpin and held fermata. VC play Great octave Bb quarter note legato up to small octave F quarter note up to Line 1 D half note down to (Bar 24) Great octave A quarter note legato up to small octave E quarter note up to middle C half note to (Bar 25) a repeat of Bar 23 to (end Bar 26) small octave C/A whole notes held fermata. CB plucks small octave Bb quarter note let vibrate (followed by a quarter and half rest) to (Bar 24) A quarter note to (Bar 25) BB quarter note to (Bar 26, now *arco*) small octave F whole note decrescendo and held fermata. So the cue ends on the F major tonality (F/A/C).

The cue is dated after Bar 26 as September 14, 1993.

The next cue is 6-M-2 (let's call it "Did You Used To Sleep Up Here Too?"). This is one of my favorite scenes/cues in the movie as Bob Jones relives his past, and in fact the visit reawakens lost memories. Dvd location: 00:46:59. Predictably the key signature is F major (one flat or Bb). 40 bars, two minutes duration. The violins are divided three ways (in effect violins I, II, III) with ten players per division. I really like this cue, especially Bars 21 thru 28.

In Bar 1 in 3/4 time, the harp (bottom staff) shows Great octave F up to small octave C 8ths *mp* up to A quarter note let vibrate extending short curve line (followed by a quarter rest) and repeated thru Bar 5 to (Bar 6) Great octave Bb up to small octave F 8ths up to Line 1 D quarter note let vibrate (followed by a quarter rest) down to (Bar 7) a repeat of Bar 1 down to (Bar 8) Great octave C up to G 8ths up to small octave E quarter note (followed by a quarter rest) down to (Bar 9) Great octave F up to small octave C 8ths up to A quarter note down to (Bar 10) Great octave Bb up to small octave F 8ths up to Line 1 D quarter note. In Bar 11 in 4/4 time the harp is now arpeggiando (vertical wavy line rolled chord) on Great octave C/Bb/small octave E/G/Line 1 C quarter notes let vibrate (followed by a quarter and half rest) to (Bar 12 back to 3/4 time) Great octave F up to small octave C 8ths up to A quarter note. Then Bars 5 thru 12 are repeated again.

10 violins I play *calmato* and *p* Line 2 C dotted half note tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) and repeated in Bars 3-4. Violins II play this pattern on Line 1 A tied notes, and violins III on F tied notes. After a quarter rest in Bar 1, violas play *mp sempre leggiero* small octave A/middle C tenuto quarter notes to A/C staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2), after a quarter rest, A/C quarter notes

tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat next two bars. VC play *mp sempre leggiero* Great octave F legato up to small octave C 8ths up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next three bars. CB pluck *pizz* small octave F quarter note let vibrate (followed by a half rest) and repeated next three bars.

The melody line starts in Bar 5 after an initial 8<sup>th</sup> rest (dvd 00:47:11) played by the flutes, clarinets and piano. So, after an 8<sup>th</sup> rest, flutes play Line 2 (Lines 1 & 2 for the piano, and I believe the clarinets are in the Line 1 register) A-Bb-Line 3 C 8ths legato slur-phrase curve line to Line 2 G to F 8ths up to (Bar 6) A-Bb 8ths up to Line 3 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) Line 2 G down to E 8ths down to C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 9, the flutes play this phrase on Line 2 A-Bb-Line 3 C 8ths legato up to Line 3 F down to C 8ths up to (Bar 10) E-D 8ths down to Line 2 Bb quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 11 in 4/4 time, the flutes play Line 3 D-C-E 8ths (crossbeam connected) to D-Line 2 Bb-Line 3 C-Line 2 G 8ths (crossbeam connected) to (Bar 12 in 3/4 time) Line 2 Bb-A 8ths to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Then the flutes play this eight-bar phrase again. In Bar 21 after an 8<sup>th</sup> rest, we come to the phrasing I like a lot. Flutes (and of course clarinets and piano in their respective registers) play *mp* Line 1 A stand-alone 8<sup>th</sup> to B-Line 2 C-D-E 8ths (crossbeam connected) to (Bar 22) E down to Line 1 B 8ths to B quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 23, they then play Line 1 E stand-alone 8<sup>th</sup> to F#-G# 8ths (crossbeam connected) up to Line 2 E down to C 8ths (crossbeam connected) to (Bar 24) Line 1 B half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then the flutes repeat Bars 21-22 in Bars 25-26 to (Bar 27), after an 8<sup>th</sup> rest, A stand-alone 8<sup>th</sup> to B-Line 2 C-Line 1 B-Line 2 C legato 8ths to (Bar 28) Line 1 B half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Back in Bar 21 the harp plays *mp* Great octave A up to small octave E 8ths up to Line 1 C quarter note let vibrate (followed by a quarter rest) down to (Bar 22) Great octave E up to B 8ths up to small octave G# quarter note (followed by a quarter rest) down to (Bar 23) a repeat of Bar 21 to (Bar 24) Great octave E up to small octave D 8ths up to G# quarter note to (Bars 25-26) a repeat of Bars 21-22 down to (Bar 27) Great octave B up to small octave A 8ths up to Line 1 D# quarter note (followed by a quarter rest) down to (Bar 28) Great octave E up to B 8ths up to G# quarter note.

Back in Bar 21, combined violins play A/Line 2 C/E dotted half notes to (Bar 22) G#/B/Line 2 E (E maj tonality) half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 23) A/C/E dotted half notes again. In Bar 24, divisi violins I play Line 2 D/E half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 25) unison E dotted half note to (Bar 26) E half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 27) Line 1 B/Line 2 D# dotted half notes to (Bar 28) E half note tied to 8<sup>th</sup> note. In Bar 24, altri violins play Line 1 G#/B half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 25) A/Line 2 C dotted half notes to (Bars 25-26) a repeat of Bars 21-22) to (Bar 27) F#/A dotted half notes to (Bar 28) G#/B half notes tied to 8<sup>th</sup> notes.

Back in Bar 21, after a quarter rest, violas play middle C/E tenuto quarter notes to C/E staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 22), after a quarter rest, G#/B quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat these two bars in the next two bars. After a quarter rest in Bar 25, violas then play Line 1 C/E tenuto quarter notes to C/E staccato 8ths (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 26, violas then play G#/B quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 27) Line 1 D#/F# tenuto quarter notes to D#/F# staccato 8ths to (Bar 28), after a quarter rest, small octave G#/B quarter notes tied to 8<sup>th</sup> notes.

Back in Bar 21 celli sound *mp* Great octave A up to small octave E 8ths up to middle C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 22) Great octave E up to B 8ths up to small octave G# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat these two bars in the next four bars to (Bar 27) Great octave B up to small octave A 8ths up to Line 1 D# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to (Bar 28) Great octave E up to B 8ths up to small octave G# quarter note tied to 8<sup>th</sup> note. CB in Bar 21 pluck pizzicato small octave A quarter note let vibrate (followed by a half rest) down to (Bar 22) E quarter note (followed by a half rest). Repeat in Bars 23-24 and then 25-26. Contrabasses then pluck in Bar 27 small octave B quarter note (followed by a half rest) down to (Bar 28) E quarter note.

The music then changes as Bob travels back in his mind to his childhood when he was hiding in that bedroom closet. So in Bar 29 (dvd 00:48:19) the harp sounds ascending legato 8<sup>th</sup> notes small octave E-F#-G#-A-B-middle C (repeated thru Bar 38). After a quarter rest in Bar 29, the vibes sound *mp ped* Line 1 A/B/Line 2 C/E tenuto quarter notes twice to (Bar 30) A/B/C/E half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat these two bars thru Bar 38 to (Bar 39) A/B/C/E dotted half notes tied to (end Bar 40) dotted half notes held fermata. After a quarter rest in Bar 29, 16 violins I sound *mp leggiero* Line 2 C/E tenuto quarter notes to C/E tenuto quarter notes again to (Bar 30) C/E half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat thru Bar 38 to (Bar 39) C/E dotted half notes tied to dotted half notes next bar held fermata. 14 violins II play this pattern on Line 1 A/B notes. Violas in Bar 21 play Line 1 C/E dotted half notes tied to (Bar 30) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat thru Bar 38 to (Bar 39) C/E dotted half notes tied to dotted half notes next bar held fermata. Back in Bar 29 the celli play small octave E/A dotted half notes tied to (Bar 30) half notes and 8<sup>th</sup> notes and repeated thru Bar 38 to (Bar 39) E/A dotted half notes tied to (end Bar 40) dotted half notes held fermata. CB play Great octave A dotted half note tied to (Bar 30) half note and 8<sup>th</sup> note, repeated thru Bar 38 to (Bar 39) A dotted half note tied to dotted half note held fermata next bar.

Clarinets in Bar 33 sound *mp* Line 1 B 8<sup>th</sup> note to A up to Line 2 C tenuto quarter notes to E 8<sup>th</sup> (silent next bar). Repeat as given in the next four bars. Flutes and oboes (silent in Bar 33) in Bar 34 play *mp* Line 2 B 8<sup>th</sup> to A tenuto quarter note to Line 3 C tenuto quarter note up to E 8<sup>th</sup>. Repeat Bars 33-34 for the flutes in the next four bars. Then in Bar 39 they sound *mf* Line 3 F# dotted half note tied to (end Bar 40) dotted half

note held fermata. End of cue. The cue is dated September 24, 1993. [end session Tuesday, February 8, 2011 at 6:05 pm]

The next cue is 6-M-4, 24 bars, 1:28 duration. The key signature is no surprise (F major or one flat). Dvd location: 00:49:53. Let's call the cue "It's So Weird." The harp in Bar 1 plays ascending quarter notes Great octave F-small octave C-A (followed by a quarter rest) and repeated next two bars. 16 *sords* violins I sound *mp* Line 2 C whole note tied to whole note next bar, while 14 violins II play Line 1 A tied whole notes, and 12 violas play A/middle C tied whole notes. 10 VC play Great octave F up to small octave C quarter notes up to A half note (repeated next bar). 10 CB play small octave F whole note tied to whole note next bar.

In Bar 3 the solo flute plays the other major theme. We find Line 1 A half note tied to 8<sup>th</sup> note to another sounding of the same A tenuto quarter note to A 8<sup>th</sup> to (Bar 4) G half note up to Line 2 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The flute in Bar 5 then plays Line 1 F half note tied to 8<sup>th</sup> note and then same F tenuto quarter note to F 8<sup>th</sup> to (Bar 6) E half note up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 7 (dvd 00:50:18) the flute plays Line 1 D half note tied to 8<sup>th</sup> note to E tenuto quarter note to F 8<sup>th</sup> up to (Bar 8) Line 2 F 8<sup>th</sup> to E down to C tenuto quarter notes down to Line 1 A tenuto quarter note up to Line 2 A 8<sup>th</sup> tied to (Bar 9) 8<sup>th</sup> note to G to F to E tenuto quarter notes to F 8<sup>th</sup> to (Bar 10) same Line 2 F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Violins I in Bar 3 play Line 2 C whole note legato slur up to (Bar 4) G whole note down to (Bar 5) Line 1 A whole note legato up to (Bar 6) Line 2 E whole note to (Bar 7) F whole note to (Bar 8) E whole note to (Bar 9) F whole note up to (Bar 10) Line 3 C dotted half note tied to 8<sup>th</sup> note. Violins II in Bar 3 play Line 1 A whole note legato up to (Bar 4) Line 2 E whole note down to (Bar 5) Line 1 F whole note legato up to (Bar 6) Line 2 C whole note to (Bar 7) Line 2 D whole note legato to (Bar 8) C whole note to (Bar 9) D whole note up to (Bar 10) A dotted half note tied to 8<sup>th</sup> note. Violas in Bar 3 play A/middle C whole notes legato up to (Bar 4) E/G whole notes down to (Bar 5) small octave F/A whole notes legato up to (Bar 6) middle C/E to (Bar 7) D/F whole notes back to (Bar 8) C/E whole notes to (Bar 9) D/F whole notes up to (Bar 10) A/Line 2 C dotted half notes tied to 8<sup>th</sup> notes. VC in Bar 3 play Great octave F up to small octave C quarter notes up to A half note down to (Bar 4) Great octave C up to G quarter notes up to small octave E half note down to (Bar 5) Great octave D up to A quarter notes up to small octave F half note down to (Bar 6) Great octave A up to small octave E quarter notes up to middle C half note down to (Bar 7) Great octave Bb up to small octave F quarter notes up to Line 1 D half note down to (Bar 8) Great octave A up to small octave E quarter notes up to middle C half note down to (Bar 9) Great octave Bb up to small octave F quarter notes up to Line 1 D half note down to (Bar 10) Great octave F up to small octave C quarter notes up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). CB in Bar 3 play small octave F whole note down to (Bar 4) C whole note to (Bar 5) D up to (Bar 6) A to (Bar 7) Bb to (Bar 8) A to (Bar 9) Bb to (Bar 10) G half note tied to 8<sup>th</sup> note.

The next cue is 8M1 of 22 bars, 1:38 duration. I did not work on this cue.

The next cue is 8M3 of 12 bars, 59 seconds duration. I did not work on this one.

The next cue is 8-M-3 that starts on the dvd at 1:11:32. In Bar 1 the harp plays *secco* Great octave F/small octave C/F/A/Line 1 C quarter notes twice (followed by a half rest) and repeated thru Bar 4 to (Bar 5) Great octave D/A/small octave F/A/Line 1 D quarter notes twice (followed by a half rest) to (Bar 6) Contra-octave A/small octave C/E/G/A quarter notes twice. 14 *sords* violins II play *p* Line 1 C tenuto quarter note to same C quarter note tied to half note (repeated next three bars) to (Bar 5) D tenuto quarter note to same D quarter note tied to half note down to (Bar 6) small octave A tenuto quarter note to A quarter note tied to half note. 12 muted and divisi violas play small octave F/A quarter notes to same quarter notes tied to half notes (repeated next four bars) to (Bar 6) E/G notes in that pattern. 10 VC play small octave C tenuto quarter note to C quarter note tied to half note thru Bar 4 to (Bar 5) Great octave A tenuto quarter note to A quarter note tied to half note back to (Bar 6) C notes. 10 contrabasses play small octave F tenuto quarter note to F quarter note tied to half note (repeated thru Bar 4) to (Bar 5) D quarter note to D quarter note tied to half note down to (Bar 6) Great octave A notes as given.

After an 8<sup>th</sup> rest in Bar 3, 16 violins I (*sords*) sound *ppp* < *mp* Line 1 A dotted quarter note down to F up to A 8ths down to F quarter note to (Bar 4), after an 8<sup>th</sup> rest, G dotted quarter note down to E up to G 8ths down to E quarter note to (Bar 5), after an 8<sup>th</sup> rest, Line 2 D dotted quarter note down to Line 1 A up to Line 2 D 8ths back down to A quarter note to (Bar 6), after an 8<sup>th</sup> rest, Line 2 C dotted quarter note legato down to Line 1 A half note. Etc.

Next is 9-M-1 of 18 bars, 25 seconds duration. This is the bouncy music for the toy store scene. The dvd location is 1:12:25. The key signature is (you guessed it!) F major. After a dotted 8<sup>th</sup> rest in Bar 1, the flutes sound *mp* Line 1 F 16<sup>th</sup> note up to Line 2 C dotted 8<sup>th</sup> down to F 16<sup>th</sup> up to C dotted 8<sup>th</sup> to adjacent D 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest) down to Line 1 F 16<sup>th</sup> up to (Bar 2) C dotted 8<sup>th</sup> down to F 16<sup>th</sup> up to C dotted 8<sup>th</sup> to D 16<sup>th</sup> tied to 8<sup>th</sup> note down to Line 1 A-G 16ths to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Clarinets are *col* flutes in Bar 1 to (Bar 2) Line 1 A dotted 8<sup>th</sup> to F 16<sup>th</sup> to A dotted 8<sup>th</sup> down to D 16<sup>th</sup> tied to 8<sup>th</sup> down to small octave A-G 16ths to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 1, the vibes sound *mp* A/Line 2 C quarter notes to A/C dotted 8ths to Line 2 D 16<sup>th</sup> (followed by a quarter rest) to (Bar 2) A/C quarter notes to C dotted 8<sup>th</sup> to D 16<sup>th</sup>. After a quarter rest in Bar 1, the tambourine plays x-headed quarter note to dotted 8<sup>th</sup> to 16<sup>th</sup>, and so forth (see vibes pattern). The harp is arpeggiando on Great octave F/small octave C/F/A/middle C dotted quarter notes in Bar 1. The piano plays *solo fills* (I suppose improv stuff). Violins I play Line 1 C whole note tied to whole note next bar. Violins II play small octave A tied whole notes, violas on small octave F, VC on small octave C, and CB on small octave F tied whole notes. So combined we hear (you guessed it again) the F maj or F/A/C tonality. Barry had the F major chord firmly stamped on his musical brain in this score! It is a bit boring but if you like consistency, you'll love this score!

The next cue is 9-M-3 (let's call it "I'm Supposed To Be Dead By Today"), 28 bars, 1:43 duration. Bob Jones just overcame his fear of the Serpent ride, and his wife

says, “My hero.” Dvd location is 1:17:06. The key signature is....(do I need to tell you?). IN Bar 1 the synth plays *mp* Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths to A/C 8<sup>th</sup> down to F 8<sup>th</sup> up to A/C to A/C 8ths to F 8<sup>th</sup> up to A/C 8ths. Etc. The cymbal plays an x-headed quarter note (followed by two quarter rests) to another quarter note to (Bar 2) quarter note (followed by rests). Skipping to Bar 11 (dvd 1:17:45), and after an 8<sup>th</sup> rest, violins I play *p* Line 2 A-G 16ths to A up to Line 3 C 8ths down to G 8<sup>th</sup> to F 8<sup>th</sup> tied to quarter note. The harp plays Great octave F up to small octave C up to A quarter notes (followed by a quarter rest). Violins II play *mp* Line 1 C whole note, violas on small octave F/A whole notes, VC on small octave C, and CB on small octave F whole note. Etc.

The next cue is 10-M-1 (86 bar; 2:51 duration). The key signature is of course F major (one flat). Dvd location is 1:24:43. After a dotted 8<sup>th</sup> rest in Bar 1, the clarinets play the baby theme (as in the toy store cue) of Line 1 F 16<sup>th</sup> up to Line 2 C dotted 8<sup>th</sup> down to F 16<sup>th</sup>, and so forth.

Tomorrow I’ll finish the score with the last cue partial I have, Reel 12M3 (Backyard Carnival). So that you are not held in suspense until then, I will confirm that the key signature for that one is C-flat major (seven flats)....Just kidding! Of course it is F major. [end session Tuesday, February 08, 2011 at 9:53 pm]

Cue 12-M-3 (let’s call it “Backyard Carnival”), 76 bars, 1:26 duration. Dvd location: 1:42:41. Let’s skip to Bar 25 (dvd 1:44:02) in 3/4 time. Violins I, oboes and clarinets play the melody line forte. We find Line 2 A dotted half note tied to (Bar 26) quarter note and 8<sup>th</sup> note, and then sounding same A tenuto-marked and rinforzando-marked quarter note to A 8<sup>th</sup> to (Bar 27) G dotted half note up to (Bar 28) Line 3 C half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). They continue in Bar 29 the next four-bar phrasing of the melody on Line 2 F dotted half note tied to (Bar 30) quarter note and 8<sup>th</sup> note, and then sounding the same F quarter note (tenuto-marked and rinforzando-marked) to F 8<sup>th</sup> to (Bar 31) E dotted half note legato up to (Bar 32) A half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The last and extending phrasing for these instruments starts in Bar 33 on Line 2 D dotted half note tied to (Bar 34) quarter note to same D 8<sup>th</sup> up to E rinforzando and tenuto quarter note to F 8<sup>th</sup> up to (Bar 35) Line 3 F half note to E quarter note to (Bar 36) C half note down to Line 2 A quarter note to (Bar 37) same A dotted half note to (Bar 38) G half note up to Line 3 D tenuto quarter note to (Bar 39) same D dotted half note to (Bar 40) C half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then in Bar 25 (dvd 1:44:19) the horns take over the melody line on small octave A dotted half note tied to (Bar 42) quarter note and 8<sup>th</sup> note, and so forth (see the previous melody line).

Back in Bar 25, the snare drum plays a three-note ruff of two grace notes to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest) and repeated thru at least Bar 40. After a quarter rest the finger cymbals sound an x-headed quarter note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated thru at least Bar 40. The harp is gliss *mf* from Great octave F-G-A-Bb-small octave C-D-E 32<sup>nd</sup> notes gliss line and crescendo up to (Bar 26) Line 2 A 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). In Bar 29 the harp returns to play forte Great octave D-E-F-G-A-Bb-C 32<sup>nd</sup> notes gliss line up to (Bar 30) Line 2 F 8<sup>th</sup> note (followed by rests).

The flutes and synth play *mp* Line 1 F rinforzando quarter note up to A/Line 2 C quarter notes to A/C staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. Then in Bar 27 they play Line 1 E rinforzando quarter note up to G/Line 2 C quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and repeated next bar. Then in Bar 29 they play Line 1 D rinforzando quarter note up to F/A quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and repeated next bar. Then in Bar 31 they then play middle C rinforzando quarter note to E/A quarter notes to E/A staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. They repeat Bars 29-30 in Bars 33-34, and then repeat Bars 31-32 in Bars 35-36 (repeat Bars 33-36) in Bars 37-40). Then they repeat this whole sequence starting in Bar 41 (corresponding to Bar 25) thru Bar 53 (Bar 38).

Back in Bar 25, violins II sound *mf* Line 1 A/Line 2 C dotted half notes tied to dotted half notes next bar to (Bar 27) G/C dotted half notes tied to next bar, and then in Bar 29 F/A dotted half notes tied to next bar to (Bar 31) E/A dotted half notes tied to next bar, and then in Bar 33 F/Bb dotted half notes tied to next bar to (Bar 35) E/A dotted half notes tied to next bar to (Bar 37) F/Bb dotted half notes tied to next bar to (Bar 39) E/Bb dotted half notes tied to next bar. Then repeat the sequence as the horns play.

Back in Bar 25m violas sound *mf* Line 1 F dotted half note tied to dotted half note next bar, and then in Bars 27-28 E tied notes, then D tied notes in Bars 29-30, then middle C tied notes in Bars 31-32 back to D tied dotted half notes in Bars 33-34 back to C tied notes in Bars 35-36 to (Bars 37-38) D tied notes to (Bars 39-40) C tied notes once again. Then repeat the sequence.

Back in Bar 25, celli play *mf* Great octave F up to small octave C quarter notes up to A quarter note tied to dotted half note next bar. In bar 27 the celli then play small octave C up to G quarter notes up to Line 1 E quarter note tied to dotted half note next bar. Then in Bar 29 they play E up to A quarter notes up to Line 1 F quarter note tied to dotted half note next bar. Then in Bar 31 they play Great octave A up to small octave E quarter notes up to middle C quarter note tied to dotted half note next bar. Then in Bar 33 they play Great octave Bb up to small octave F quarter notes up to Line 1 D quarter note tied to dotted half note next bar. Then repeat Bars 31-34 in Bars 35-38, and then in Bar 39 Great octave C up to Bb quarter notes up to small octave E quarter note tied to dotted half note next bar. Then repeat the sequence.

Back in Bar 25, the contrabasses are half pizzicato and half *arco*. They play small octave F dotted half note (repeated next bar) to (Bar 27) Line 1 C dotted half note (repeated next bar) to (Bar 29) Line 1 D dotted half note (repeated next bar) down to (Bar 31) small octave A dotted half note (repeated next bar) to (Bar 33) Bb dotted half note (repeated next bar) to (Bar 35) A dotted half note (repeated next bar) to (Bar 37) Bb dotted half note (repeated next bar).

Etc. That's as far as I got with this cue and with this score! [end session  
Wednesday, February 09, 2011 at 8:04 pm]

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-Dive Bomber (1941) \*\*\* [music \*\*\*]

[http://www.amazon.com/Dive-Bomber-Errol-Flynn/dp/B000M2E30Y/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292885065&sr=1-1](http://www.amazon.com/Dive-Bomber-Errol-Flynn/dp/B000M2E30Y/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292885065&sr=1-1)

This is a gorgeous Technicolor film for 1941. While it is not a great movie, it's a fine one. And it doesn't hurt to have Errol Flynn as the star! A pleasant surprise was to see a very young Craig Stevens (later famous for his role as *Peter Gunn* on television). I recognized the voice more than the face. When I tested my wife to see if she recognized him, she couldn't guess. Then I hummed the *Peter Gunn* theme and she finally got it! We always thought in that series that he was a Cary Grant clone with that similar haircut style and voice mannerisms!

The cue sheets are dated September 9, 1941. I'll provide a partial rundown of the sheets here (with my added dvd location placements):

### Reel 1

<u>No.</u>	<u>Selection</u>	<u>Composer</u>	<u>Publisher</u>	<u>Extent</u>	<u>How Used</u>	<u>Time</u>
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Medley consisting of:

- |   |   |          |         |             |      |  |
|---|---|----------|---------|-------------|------|--|
| 1 | (a) Signature (Max Steiner)   | Whitmark | Partial | BKG. INSTR. | :07  |  |
|   | (b) Submarine Division (Max Steiner)                                      | “        | Entire  | “           | 1:08 |  |
|   | (c) Navy Blue And Gold (Joeseeph W. Crosley)                              | Partial  | “       | “           | :35  |  |
|   | [dvd 00:01:18]  |          |         |             |      |  |
| 2 | Diver's March (Steiner)   | Whitmark | Partial | BKG.INSTR.  | :35  |  |
|   | [dvd location: 00:05:44]  |          |         |             |      |  |
| 3 | (a) Columbia The Gem Of The Ocean (D.T. Shaw/Thomas Becket (arr. Steiner) |          |         |             | :09  |  |
|   | [dvd location 00:07:13]   |          |         |             |      |  |
|   | (b) Hail Hawaii (Max Steiner)   |          | Partial | BKG. INSTR. | :20  |  |
|   | [dvd location 00:07:24]   |          |         |             |      |  |

### Reel 2

- |   |   |  |  |  |                    |  |
|---|---|--|--|--|--------------------|--|
| 4 | (a) Crash (Max Steiner)                         |  |  |  | :17                |  |
|   | [dvd location 00:12:23]                         |  |  |  |                    |  |
|   | (b) Diver's March (Max Steiner)                 |  |  |  | :35 [dvd 00:12:35] |  |
|   | (c) Ambulance (Max Steiner)                     |  |  |  | :17 [dvd 00:13:12] |  |
|   | (d) Funeral (Max Steiner)                       |  |  |  | :16                |  |
|   | (e) Blackout (Max Steiner)                      |  |  |  | 1:32               |  |
|   | (f) Submarine Division (Steiner)                |  |  |  | 3:30               |  |
|   | (g) In Waikiki (Arthur Schwartz..Johnny Mercer) |  |  |  | 2:17               |  |
|   | [dvd location 00:18:49. This is the bar scene]  |  |  |  |                    |  |

### Reel 3

- |   |   |  |  |  |                                     |  |
|---|---|--|--|--|-------------------------------------|--|
| 5 | (a) Somewhere In Hawaii (Sol Hoopii) Unpub. |  |  |  | 3:04                                |  |
|   | [dvd location 00:21:10]                     |  |  |  |                                     |  |
|   | (b) Submarine Division (Max Steiner)        |  |  |  | :16 [dvd 00:24:14. San Diego scene] |  |

### Reel 4

- |   |  |  |  |  |     |
|---|--|--|--|--|-----|
| 6 | (a) Believe Me If All Those Endearing Young Charms (Thomas Moore/arr. Steiner) |  |  |  | :07 |
|---|--|--|--|--|-----|

- [dvd location 00:33:34]  
 (b) Submarine Division (Max Steiner) :19 [dvd 00:33:39]  
 (c) Columbia The Gem Of The Ocean (Shaw/Becket—arranged Steiner) :17  
 [dvd location 00:34:00]  
 (d) The Graph (Max Steiner) :15  
 7 (a) Submarine Division (Max Steiner) :40 [dvd location 00:36:41]  
 (b) The Highway (Max Steiner) 1:09 [dvd location 00:37:08]  
 (c) Old MacDonald Had A Farm (Unknown/ arr. Max Steiner) :07  
 (d) Believe Me If All Those Endearing Young Charms :03

Reel 5

- 8 (a) Submarine Division (Max Steiner) :39 [dvd location 00:43:33]  
 (b) Closer Friendship (Max Steiner) :43  
 (c) Semper Paratus (F. Van Boskerck/Sam Fox) Vis. Inst. :18  
 [dvd location 00:45:55. The band is playing as the planes pass overhead]  
 9 (a) The Whip (Abe Holzmann) Vis. Inst. :33  
 (b) Submarine Division (Max Steiner) :27  
 (c) Closer Friendship (Max Steiner) :26  
 (d) Shadows On The Sand (Will Grosz/Stanley Adams) Vis. Inst. 1:36  
 [dvd location 00:48:22.. Party scene]

Reel 6

- 10 The Merry Carrousel (Frank Weldon/Kim Gannon) 1:55  
 11(a) Nit Wits (Max Steiner) :12 [dvd location 00:57:20]  
 (b) What Are You Gonna Do With A Drunken Sailor (Unknown/arr. Steiner) :45  
 [dvd location 00:57:46. I believe it is in this section where Craig Stevens is especially highlighted in close-up]

Reel 7

- 12 Nit Wits (Max Steiner) :20 [dvd location 1:08:28]

Reel 8

- 13 (a) What Are You Gonna Do With A Drunken Sailor :39  
 (b) Pilot Fatigue (Max Steiner) :32  
 (c) The Graph (Max Steiner) :27  
 (d) Closer Friendship (Max Steiner) 1:02  
 (e) Rule Britannia (Unknown/arr. Steiner) :14

Reel 9

- 14 (a) Submarine Division (Max Steiner) :44  
 (b) Closer Friendship (Max Steiner) 1:48 [dvd location 1:12:18. Max was being clever here with this scene and dialog when the mother's wish was that her son would be a violinist, so Max had a solo violin playing a passage!]  
 Etc. [end session Wednesday, February 9, 2011 at 9:15 pm]

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-Dodge City (1939) \*\*\* [music \*\*\*]

[http://www.amazon.com/Dodge-City-Errol-](http://www.amazon.com/Dodge-City-Errol-Flynn/dp/B0007OY2NK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292996929&sr=1-1)

[Flynn/dp/B0007OY2NK/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292996929&sr=1-1](http://www.amazon.com/Dodge-City-Errol-Flynn/dp/B0007OY2NK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292996929&sr=1-1)

I am still watching the movie on my dvd player (Thursday, February 10, 2011 at 5:12 pm) after starting it after 10 pm last evening (with my wife watching also). Nice Technicolor print, although I think *Dive Bomber* is a truer, better print. I've seen this movie a few times many years ago (perhaps decades ago!) but this is the first time recently I've sat down to absorb the plot, acting and of course the music! As I will delineate in the cue sheet information below, right after the Main Title is 2 (a) "The Pals" as Errol Flynn and his two pals ride along the 1866 Kansas plain. Immediately what struck me here (dvd 00:04:42) was that the music was later liberally self-borrowed in Max's 1952 score for *The Lion and the Horse*. I discuss this movie in my newest blog because it was aired on Turner Classic Movies a few weeks ago, and I suspect it will soon be made available at the Warner Archive site. The same applies to Max's *The Hanging Tree* (1959) I assume because TCM just aired a nice print of it on Tuesday.

The cue sheets are dated March 14, 1939, Production #9184-9194. The information given in the cue sheets is far from perfect, however. Several times the placements are not there or jumbled, and often the timings are inaccurate. I like this Flynn western but probably my favorite is *San Antonio*.

<u>No.</u>	<u>Selection</u>	<u>Composer</u>	<u>Publisher</u>	<u>Extent</u>	<u>How Used</u>	<u>Time</u>
1	(a) Signature	(Max Steiner)	Witmark	Entire	BKG.INST.	:10
	(b) Dodge City	(Max Steiner)	"	"	"	1:22
2	(a) The Pals	(Max Steiner)	"	"	"	1:35
	[dvd location 00:04:42]					
	(b) The Old Chisholm Trail (unknown/Pub. Dom)			Partial	Vis. Voc.	:11
	[dvd location 00:05:19]					
	(c) The Iron Horse	(Max Steiner)				
	(d) The Comrades	(Max Steiner)	1:04			
	(e) Surrect	(Max Steiner)	:20			
3	The Old Chisholm Trail			:11	[dvd 00:08:51]	
<u>Reel 2</u>						
4	Columbia, The Gem Of The Ocean (Unknown/Pub. Dom.)			Vis. Inst.		:37
	[dvd location 00:08:59]					
5	(a) Dodge City	(Max Steiner)	1:01		[dvd location 00:11:56]	
	(b) The Covered Wagon	(Max Steiner)	:26			
6	I'se Gwine Back To Dixie (C.A. White)	Pub. Dom.		Vis. Voc.		3:52
<u>Reel 3</u>						
7	(a) Adagio	(Max Steiner)	1:13		[dvd location 00:17:27. Funeral scene for cattle dealer Yancey shot]	
	(b) Agitato Misterioso	(Max Steiner)	:44			
	(c) The Sheriff Rides	(Max Steiner)	:28			
8	(a) The Covered Wagon	(Max Steiner)	3:28		[dvd location 00:20:53. Scene: Broad Plain at the Kansas border. Wade Hatton (Flynn) leads the covered wagons. This is a majestic nine-note theme by Max. I like it better than the "Dodge City" Main Title theme.	
	(b) The Sunrise	(Max Steiner)	:07			
	(c) Oh Susanna	(Stephen Foster/Pub. Dom.)	:08			

(d) Addie (Max Steiner) 1:34

Reel 4

9 (a) Allegro (Max Steiner) :10

(b) The Covered Wagon (Steiner) 2:23

(c) Agitato (Steiner) :10

(d) The Stampede (Steiner) :45

(e) The Blarney (Steiner) :28

10 Nelle Was A Lady (S. Foster) Vis. Voc. 1:25

Reel 5

11 (a) The Murder (Max Steiner) :13 [dvd location 00:39:42] Jack Orth shot

(b) Surrect (Max Steiner) 1:47

12 The Little Brown Jug (Unknown/Pub.Dom.) Vis. Voc. 1:45

[dvd location 00:42:19. Scene: Outside the Gay Lady Saloon with Rusty Hart (Alan Hale) there.

13 Pulling Hard Against The Stream (Unknown) Vis. Voc. :34

Reel 6

14 Marching Through Georgia (H.C. Work) Pub. Dom. Vis. Voc. 1:01

15 (a) Dixie (Emmett) Pub. Dom. :38

(b) Marching Through Georgia

16 Dixie :13

ETC.

Reel 7

20 (a) The Children (Max Steiner) :33 [dvd location 00:57:38. School lets out]

(b) Addie (Max Steiner) :47

(c) The Fight (Max Steiner) 1:24

(d) Little Harry (Max Steiner) :40 [The little boy killed as a result of the street fight]

(e) Dodge City (Max Steiner) 1:08 [dvd location 1:00:43. Wade takes on the job as Sheriff of Dodge City]

Reel 8

21 The Printing Press (Max Steiner) :15

ETC. [end session Thursday, February 10, 2011 at 6:43 pm]

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-The Fighting O'Flynn (1949) \*\*\* 1/2 [music \*\*\*\*]

<http://www.lovingtheclassics.com/fightingoflynn.html>

This high-spirited, entertaining little gem is still not available on dvd in the normal venues but you can still get it thru the Loving The Classics site. Douglas Fairbanks Jr. is an energetic, smiling and gesturing rogue much in the spirit or comradeship of Errol Flynn (Flynn playing O'Flynn would've been a convenient touch!). But Douglass Fairbanks Jr. was in much better physical form in 1949 than Errol Flynn, and I think he did a marvelous job in this active role.

A sure draw to this movie is the excellent score by Frank Skinner. If the reader is not aware of it already, Skinner wrote a highly informative treatise on film scoring

techniques in 1950 (the year I was born) titled Underscore. I strongly recommend it. You can do no better than to consult this first-ever reference guide to movie music techniques. To illustrate the many detailed observations he wrote about the craft, Skinner decided to use full score images of his score for *The Fighting O'Flynn*. Curiously he did not name the true title of the film. On page 7 he wrote, "In the following pages, we will study a core that I wrote for a picture which we will call "THE IRISHMAN." Perhaps this was the working title but I doubt it since he obviously wrote this book after the movie was released. On page 11 when he discusses the story, he states: "O'TOOLE, a swashbuckling wander, inherits his family home, an old castle" (that he describes in the book as Castle O'Toole). Well, in the movie, Fairbanks plays the character, O'Flynn (hence the movie title *The Fighting O'Flynn*), and the castle of course would be the O'Flynn Castle. The lady he rescues from a road bandit he names "Maureen" (instead of Lady Benedetta in the movie, played by Helena Carter). Her fiancé is described in the book as "Lord Stanhope" although the movie has it as Lord Sedgemouth as played by Richard Greene (latter of Robin Hood fame on British tv). In the book, Skinner names the character played by Patricia Medina as "Kitty" instead of (as in the movie) Fancy Free. So why the false names and titles? While the movie was made by his own production company (distributed by Universal Pictures) I can only logically assume that his score was a standard work-for-hire sold to Universal. Perhaps there was a legal issue regarding reproducing score pages in his book. Playing it safe, he perhaps did not want to bring undue attention to the score in an obvious manner, although the name changes were only a slight disguise. Skinner obviously describes the precise scenes and plot of the movie in his book. On page 11, he wrote: "In the opening scenes, after the main title, you will find O'Toole walking across the countryside toward home. The plotters are waiting for Maureen's carriage to pass, but O'Toole upsets their plans."

Bars 1 thru 11 of the full score are given in the book on pages 21-22. On page 23 the next section of the Main title is indicated as Bars 12 thru 16; however, these bar numbers serve the book and do not indicated the actual bar numbers of the score. I figure Bar 12 is actually Bar 31, Bar 13 is Bar 32, and so forth. To avoid confusion, Skinner probably should've inserted the proper bar numbers. We later see the Reel 1-D cue, the so-called "Maureen" cue. The cue starts with the henchmen lamenting about their botched robbery (located on my dvd disc at 00:04:26) leading quickly to the start of a new section of music (and scene) at Bar 5 (dvd 00:04:37) where O'Toole (I mean, O'Flynn!) rides in the carriage with Maureen (I mean, Benedetta!) in the key signature change of the bright G major (one flat).

The Reel 1-E "Castle O'Toole" (really "Castle O'Flynn") cue, *Moderato* in C time and the key signature of Eb major (3 flats), is located in the book on page 49 corresponding to the dvd at 00:07:10. Scene: O'Flynn disembarks from the carriage and starts off on the side road alone to the castle.

I do not have the hardbound book, only select xeroxes. But you can easily find a used copy thru the Internet via Amazon or a bookseller. Even if it cost you \$50 it would be worth the price, if only for the many score reproductions. Buy the dvd too because Skinner is a very good composer. I really liked many sequences therein, especially the

clever music composed for the drunken O'Flynn immediately after drinking a whole punch bowl! (starting dvd 00:45:51). His music for Hitchcock's *Saboteur* at the Statue of Liberty scene is magnificent, and quite Herrmannesque for that matter. I would love to have that cue!

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-Supergirl (1984) \*\* [music \*\*\*\*]

[http://www.amazon.com/Supergirl-Limited-Helen-Slater/dp/6305842027/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293764295&sr=1-2](http://www.amazon.com/Supergirl-Limited-Helen-Slater/dp/6305842027/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293764295&sr=1-2)

While the movie itself is a bit of super-stretched nonsensical entertainment, the music itself by Jerry Goldsmith deserved super-sized praise! I'll later delineate some of the End Title cue. I am very happy Goldsmith had a chance to enter the Superman universe in terms of providing a score to compare with Williams' excellent *Superman* score. Imagine if there was an alternate score to *that* movie (Goldsmith composing it) instead of the inferior *Supergirl*. It would be one of those probable realities that I wish I could enter and experience. Of course we already have a five-star super score by Goldsmith from the esteemed *Star Trek* universe (*Star Trek:TMP*) and it is difficult to imagine Goldsmith coming up with an even better score for, say, *Superman*, but we will never know!

The movie itself is pretty laughable, campy, kiddy and silly—but it has a certain degree of oh-what-the-heck fun! You really have to suspend any sense of logic in this film. For instance, when Kara (Supergirl, played by cute Helen Slater) rides the inter-dimensional vehicle Zalthar (Peter O'Toole) created to enter the outer reality of Earth, she was wearing her rather floral, flowing outfit. But when she exited it thru the water, she magically was wearing the Supergirl red/yellow/blue uniform! Similarly at the 00:33:38 point she moves across three trees to magically change her hair and clothes instantly. The opening of the movie immediately after the Main Title shows us the inner-reality world of the Argonians. You focus in at the 00:03:14 and seem to encounter rather drug-induced passive residents of Argo (in the Director's expanded version but not in the shorter International version)! Eccentric Zalthar (O'Toole) is a breath of air, and so is refreshingly innocent Kara (Slater).

There are a few nice what I call "Freeze Frame" moments. One is at 00:18:36 (00:17:13 International version) when Supergirl flies over a range valley with a mountainous tower reflected by water. Overall, however, I was not taken by the cinematography. I prefer the set scenes in the movie, not the location shots. I am watching the Director's extended version, and many of the film's episodic chapters are way over-extended (such as the runaway monster tractor sequence. Earlier the petty scenes with the nasty Midvale college girls could've been easily deleted. I liked the Monster from the Id (sort of!) scene starting 1:15:00 (1:08:17 International version). There are a few nice Freeze Frame moments there.

As for the music, I really like the cue from 00:23:25 thru 00:24:41 (00:20:44 – 00:21:59 International version) as Supergirl flies to and thru the city (track # 7 “Chicago Lights” on the Silva cd). Also from 00:50:19 thru 00:51:20 (“The Map”) is especially interesting music (00:43:41 – 00:44:41 International version), one of my favorite Goldsmith cues in this movie. I wish I had these cues.

I did, however, manage to study the “End Title” from Warner Bros. In 6/8-2/4 time, the instrumentation includes the traditional acoustic instruments of woodwinds, brass, percussion and strings, but also various electronic synthesizers such as the DX7, GS 1, OB 8, and Moog. The music starts on the Director’s Edition dvd at 2:12:21, and on the cd Track # 23 at 7:35.

In Bar 1, violins I start to play forte the repeated swirling run of descending to ascending 32<sup>nd</sup> note figures in 2/4 time. We find Line 3 C-Line 2 Bb-A-G-F-E-D-C (connected as a figure by three crossbeams) to ascending 32<sup>nd</sup> notes Line 1 Bb-Line 2 C-D-E-F-G-A-Bb (connected by three crossbeams). Repeat thru Bar 12. Violins II are fingered trem between Line 2 C dotted half note and Line 1 BB/Line 2 D dotted half notes, repeated thru Bar 12. Violas play the 32<sup>nd</sup> note running figures as the violins I but in contrary motion. (ascending to descending). So we find Line 1 C-D-E-F-G-A-Bb-Line 2 C up to descending D-C-Bb-A-G-F-E-D (repeated thru Bar 12). Celli (top staff) play 8<sup>th</sup> notes Line 1 F/Line 2 C (notated as dotted half notes with a line thru the staff but actually playing these dyads as six 8<sup>th</sup> notes). So F/C-F/C/F/C (in effect tied by a crossbeam like the oboes and clarinets) to another such figure. Celli bottom staff play this on Line 1 G notes. CB are silent here. The harp (in 6/8 time) is gliss forte from I believe Line 3 C dotted quarter note gliss line down to small octave Bb dotted quarter note gliss line upward. Repeat thru Bar 12. The GS 1 synthesizer plays Line 1 C/F/G/A/Line 2 C dotted half notes tied to next bars. The chimes “ring” on Lines 1 & 2 C dotted half notes *rinforzando* marked (silent next bar). The vibe sounds Line 1 C dotted quarter note up to Bb/Line 2 D dotted quarter notes (repeated next bars). Oboes play *mf sempre staccato* 8<sup>th</sup> note figures on Lines 1 & 2 C to Line 1 F/G back to Lines 1 & 2 C 8ths (crossbeam connected) to F/G to C/C to F/G 8ths (repeat thru Bar 12). Clarinets II-III play this pattern on the same notes and register but transposed. So Lines 1 & 2 C [written D] 8ths to F/G [written G/A] 8ths back to C/C, and so forth. In Bar 3, the DX 7 (with a “32” setting enclosed in a little four-sided box) plays a sort of “whoosh” gliss effect from Line 4 C half note gliss line down to end of bar. I believe the *ped* is depressed. The same goes for the OB 8 synth (“85” setting).

In Bar 5 the three trumpets start to sound *ff* the *Supergirl* prelim herald figures. There may indeed be four trumpets with two trumpets pr staff but “T” plays only on the top staff initially. So we find Line 1 Bb-Bb-A [written Line 2 C-C-Line 1 B] 8<sup>th</sup> notes (crossbeam connected) to Bb dotted quarter note decrescendo hairpin and tied to 8<sup>th</sup> note next bar (followed by rests) for trumpet I but it appears that trumpet II comes in Bar 2 on the Bb [written Line 2 C] dotted half note. I wish the orchestrator had delineated the precise instrumentation numbers intended. On the bottom staff that Bb dotted quarter note is actually tied to a dotted half note next bar. In Bar 8 the trumpets play Bb up to D back to Bb 8ths to C [written D] dotted quarter note tied to dotted half note next bar

(except for trumpet I). In Bars 9-10 they repeat Bars 5-6 to (Bar 11) Bb-D-C 8ths up to E [written F#] dotted quarter note tied to (Bar 12) dotted quarter note crescendo and also tied to 8<sup>th</sup> note down to D down to Line 1 G [written A] 8ths. Top staff celli in Bar 12 play Lines 1 & 2 C dotted quarter notes (actually three 8ths, as discussed earlier) to “8” 16<sup>th</sup> notes small octave G-A-Bb-Line 1 C-D-E-F-G crescendo. Bottom staff VC play Line 1 C/G 8ths to the same run of 16<sup>th</sup> notes.

In Bar 13 (dvd 2:12:36 or cd 7:50), the top trumpets finish the phrase on Line 1 A [written B] dotted half note tied to next bar and tied to 8<sup>th</sup> note in Bar 15. The chimes in Bar 13 sound Line 1 A rinforzando-marked dotted half note *ring*. The vibe plays A dotted quarter note up to Line 2 G/B dotted quarter notes (repeated thru Bar 24). Violins I play descending to ascending 32<sup>nd</sup> notes in 2/4 time on Line 2 A-G-F#-E-D-C#-Line 1 B-A (connected as a figure by three crossbeams) to ascending notes G-A-B-Line 2 C#-D-E-F#-G (repeated thru Bar 23). Violins II play contrary motion 32<sup>nd</sup> note figures starting Line 1 A-B-Line 2 C#-D-E-F#-G-A to descending 32<sup>nd</sup> notes B-A-G-F#-E-D-C#-Line 1 B (repeated thru Bar 23). Divisi violas are fingered trem between small octave A/Line 1 E dotted half notes to B/D dotted half notes (repeated thru Bar 24). VC play forte Line 1 A dotted half note tied to next bar and tied to (Bar 15) “3” triplet value quarter note to G to F# triplet value quarter notes to (Bar 16) E dotted half note. Four horns and the english horn (and at least one bassoon) play the same melody line as the celli (but written in transposed fashion)—so Line 1 A [written Line 2 E] dotted half note, and so forth. Flutes in 2/4 time play the first 32<sup>nd</sup> note figure while the oboes and clarinets play the second descending figure (violins II) to (Bar 14) ascending 32<sup>nd</sup> notes figure to Line 2 B 8<sup>th</sup> note while the flutes take over on the ascending figure, and so forth. GS 1 synth plays small octave A/Line 1 E/G/Line 2 D dotted half notes tied to next bars. In Bar 15 the Moog is gliss down from Line 3 C note. Then in Bar 17 the horn play the herald melody line soli on Line 1 G-G-F# [written Line 2 D-D-C#] 8<sup>th</sup> notes to G dotted quarter note tied to dotted half note next bar to (Bar 19) A-C#-G 8ths to A dotted quarter note tied to dotted half note next bar decrescendo hairpin. The timp beats Great octave dotted quarter note (followed by a quarter and 8<sup>th</sup> rest) repeat next three bars. In Bar 24 violins play a flourish of 32<sup>nd</sup> notes before they start to play the actual *Supergirl* theme in Bar 25. So we find violins I playing Line 2 A-G-F#-E-C#-D-E-F# to G-A-B-Line 3 C#-D-E-F#-G 32<sup>nd</sup> notes. Violins II play Line 1 A-B-Line 2 C#-D-E-F#-G-A to G-F#-E-C#-D-E-F#-G 32<sup>nd</sup> notes.

In Bar 25 (dvd 2:12:51 Director’s cut), violins I (top staff) play Line 3 (bottom staff *loco* or an octave lower register) A dotted quarter note tied to 8<sup>th</sup> note to G to F# 8ths to (Bar 26) D dotted quarter note down to Line 2 (Line 1 for violins II) A dotted quarter note to (Bar 27) Lines 1 & 2 G-F#-G 8ths up to Lines 2 & 3 D dotted quarter note to (Bar 28) C up to G dotted quarter notes. Divisi violins II (top staff) play *> mf* Lines 2 F#/A dotted half notes tied to dotted half notes next bar to (Bar 27) E/G dotted half notes tied to next bar. Violas top staff (one set of them) play the *Supergirl* melody line Line 1 register while other players sound Line 1 G dotted half note tied to next bar (G next two bars). Violas bottom staff play Line 1 D dotted half note tied to next bar to (Bars 27-18) E tied dotted half notes. VC/CB play small octave D rinforzando 8<sup>th</sup> note (followed by rests) and repeated next thru Bar 30. Trombones play Great octave A/small octave F#/A

rinforzando-marked ( > ) 8ths notes (followed by rests) and repeated next bar to (Bar 27) small octave C/E/G rinforzando 8ths (repeated next bar). The tuba plays Great octave D rinforzando 8<sup>th</sup> (repeated next three bars). The timp beats small octave D rinforzando 8<sup>th</sup> (repeated next bars). Etc. In Bar 29, violins play Lines 2 & 3 A dotted quarter notes tied to 8<sup>th</sup> to G-F# 8ths to (Bar 30) D down to A dotted quarter notes to (Bar 31) Lines 1 & 2 G up to C down to G 8ths up to D dotted quarter note to (Bar 32) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to “7” septuplet ascending 16ths A-B-Lines 2 & 3 C#-D-E-F#-G 16ths. In Bar 29, violins I (top staff) play Line 2 F#/A dotted half notes tied to next bar and then (in Bar 31) E/G dotted quarter notes legato up to F/Bb dotted quarter notes to (Bar 32) E/A tenuto dotted half notes. Bottom staff violins II play Line 1 A/Line 2 D dotted half notes tied to next bar to (Bar 31) G/Line 2 C dotted quarter notes to F/D dotted quarter notes to (Bar 32) A/Line 2 C# tenuto dotted half notes. Top violas play the melody line Line 1 register. Etc.

Starting in Bar 41 (dvd 2:13:11; cd 8:26) the horns and trombones take over the melody line’s second section. After a quarter and 8<sup>th</sup> rest, three trombones and four horns play small octave D/G/B rinforzando dotted quarter notes to (Bar 42) B/Line 1 D/G rinforzando dotted quarter notes to A/middle C#/E rinforzando dotted quarter notes to (Bar 43) Line 1 D/F#/A dotted quarter notes tied to 8<sup>th</sup> notes to B/D/G to A/F/F# quarter notes to (Bar 44) F#/A/Line 1 D dotted half notes. The tuba plays Contra-octave A dotted half note tied to next four bars. The tambourine sounds two six-note 16<sup>th</sup> figures per bar. After a quarter and 8<sup>th</sup> rest in Bar 42, the harp is gliss 32<sup>nd</sup> notes from Line 1 E-F#-G-A-B-Line 2 C#-D gliss line up to (Bar 43) Line 3 A 8<sup>th</sup>. In the same spot, flutes play Line 3 E-C#-D-E-F#-G 16ths crescendo to (Bar 43) A dotted quarter note tied to 8<sup>th</sup> to G to F# 8ths to (Bar 44) D down to Line 2 A dotted quarter notes. Oboes and clarinets play this an octave lower register. Violins play 16<sup>th</sup> note figures Line 1 C#-D-E-F#-G-A (connected as a figure by two crossbeams) to B-G-B-Line 2 D-Line 1 B-Line 2 D 16ths to (Bar 42) G-F#-E-D-C#-D 16ths to E-C#-D-E-F#-G to (Bar 43) Line 2 A down to Line 1 A up to Line 2 A down to Line 1 A up to Line 2 A down to Line 1 A to next figure of A to A again up to Line 2 G down to Line 1 A up to Line 2 F# down to A 16ths, etc. Violas play in Bar 41 Line 1 C#-D-E-F#-G-A 16ths to B dotted quarter note down to (Bar 42) G legato down to E dotted quarter notes and so forth in the melody line.

Skipping to Bar 57 (dvd 2:13:31; cd 8:45), trumpets return to play the *Supergirl* theme on Lines 1 & 2 A [written B] dotted quarter notes tied to 8<sup>th</sup> notes to G to F# 8ths to (Bar 58) D dotted quarter notes to Line 1 A unison dotted quarter notes to (Bar 59) unison Line 1 G-F#-G 8ths to Line 1 & Line 2 D dotted quarter notes to (Bar 60) Lines 1 & 2 C dotted quarter notes to Lines 1 & 2 G dotted quarter notes. The tambourine sounds two triplet 8<sup>th</sup> note figures repeated in the following bars. The DX 7 sounds the whooshing descending gliss. Violins I play I believe unmeasured trem 8<sup>th</sup> notes Line 2 D-E-F# to A-Line 3 D-Line 2 A 8ths (repeated next bar) while violins II play the same first figure to A down to D up to A 8ths. Violas play as violins II but an octave lower register. I like the dynamic build of the last statement of that long phrase line in end Bar 72 when the trombones join with the trumpets in the second half of that bar on Great octave A/small octave D/F 8ths to Bb/Eb/G to Db/F/Ab 8ths to (Bar 73) D/G/B 8ths (followed by rests).

In Bar 73 (dvd 2:13:50; cd 9:05) in 12/8-4/4 time, the horns are pronounced playing the secondary theme or section of the *Supergirl* general structure. Violas also play this. So we find in 4/4 time Line 1 D [written A for the horns] half note legato up to B [written Line 2 F#] half note down to (Bar 74) D half note to C to D quarter notes to (Bar 75) Eb half note up to Line 2 C down to B quarter notes to (Bar 76) A half note to F to Eb quarter notes to (Bar 77) D half note up to Line 2 C to D quarter notes to (Bar 78) Line 1 B half note to C to B quarter notes down to (Bar 79) E whole note tied to half note next bar. Violins resume the fast 16<sup>th</sup> running figures in 12/8 time of Line 3 D-C-Line 2 B-A-B-A (connected as a figure by two crossbeams) to B-A-G-F#-G-F# to next six-note figure of E-F#-G-F#-G-A to final figure in this bar of G-A-B-A-B-Line 3 C. They repeat the first two figures in the next bar to G-A-B-A-B-Line 3 C to B-C-D-C-D-E to (Bar 75) Eb-D-C-Line 2 B-Line 3 C-Line 2 B 16ths to C-Line 2 B-A-G-A-G to A-G-F-Eb-F-Eb to D-Eb-F-G-A-B 16ths. Etc. Celli (and harp) in Bar 73 play triplet 8<sup>th</sup> note figures Great octave G up to small octave D up to B (these three notes are crossbeam connected) to A to G down to D 8ths to a repeat of these two figures in the second half on this bar down to (Bar 74) a repeat of the first two figures to Great octave G-small octave D-A 8ths to B-G-G 8ths. Etc. CB are *pizz* on small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to two more such patterns and repeated next three bars.

Bottom staff Moog synth (“90” setting) in 4/4 time plays Line 2 D/G whole notes tied to whole notes next bar while the top staff shows Line 2 B/Line 3 D whole notes tied to half notes next bar to A to B quarter notes. The combined tonality is G maj. Then the Moon in Bar 75 plays Line 2 Eb/G/A/Line 3 C (A half-dim 7<sup>th</sup> tonality) whole notes tied to whole notes next bar. Etc.

Skipping to Bar 89 (dvd 2:14:28; cd 9:45) in 12/8-4/4 time, Goldsmith uses the Chroma synth and Jupiter synth (as well as continuing with the Moog). Violins I and the Jupiter sound *Sonore* “3” triplet value quarter notes Line 3 D-C-D to C half note tied to quarter note next bar down to Line 2 A down to D up to Line 3 D quarter notes to (Bar 91) Line 3 C half note down to Line 2 B half note tied to half note next bar to A to B quarter notes. Violas and celli also play this but an octave (violas) and two octaves (VC) lower registers. CB play small octave D whole note tied to next three bars. The flutes, oboes and Chroma synth play in 12/8 time *mf* Line 2 D quarter note up to Line 3 C 8<sup>th</sup> down to D up to A down to E 8ths to C-A-G 8ths to C-G-F# 8ths legato to (Bar 90) C-E-D 8ths down to Line 1 A-G-A 8ths to Line 2 D stand-alone 8<sup>th</sup> (followed by rests). Etc.

[8:49 pm Sunday. Oscars are over now. *The King’s Speech* won the big awards, thank goodness. I did not want *Social Network* to get the biggies, or *Inception*]

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-They Died With Their Boots On (1941) \*\*\* [music \*\*\*]

[http://www.amazon.com/They-Their-Boots-Errol-](http://www.amazon.com/They-Their-Boots-Errol-Flynn/dp/B0007OY2OY/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292907400&sr=1-1)

[Flynn/dp/B0007OY2OY/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292907400&sr=1-1](http://www.amazon.com/They-Their-Boots-Errol-Flynn/dp/B0007OY2OY/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292907400&sr=1-1)

This is a curious movie, rather enjoyable because of Errol Flynn's star power, although there are loads of inaccuracies in the movie, historically speaking. It's not a classic Flynn movie (such as *The Adventures of Robin Hood*, *Sea Hawk*) or as thoroughly enjoyable to watch with abandon as *Desperate Journey*, but it's a decent one. It just would not be one I would instinctively pick if I were in a Flynn fix one weekend. I'd rather pick (besides the ones mentioned above) *San Antonio* (better Steiner music too), *Objective, Burma* (terrific score by Waxman), and maybe *Essex and Elizabeth* (great to have Bette Davis there). I wouldn't pick *Captain Blood* (although I enjoyed the Korngold music).

I can delineate some of the cue sheets information:

#### Reel 1

1 (a) Crazy Horse (Steiner) 0:51 [Main Title] :51

(b) Gary Owen (unknown; Public Domain) :13 [Steiner incorporated this music into the character of George Custer because Custer apparently liked that tune—although I haven't substantiated that as a historical fact or not.]

(c) Drill (Steiner) 1:07 duration [dvd location is 00:01:05]. The music seques from the Main Title. Scene: West Point, 1857]

2 (a) Fanfare # 1 (Steiner) :31 duration [dvd 00:02:31. Custer appears in his fancy outfit. It appears the trumpet has a special mute attached. While I worked on the score very briefly, I do not know if I have this music. I'll check later....]

(b) Custer (Steiner) :24 duration. [dvd 00:03:06]

3 (a) Sharpe (Steiner) :10 duration [dvd 00:05:50] Sharpe (as written on the cue sheets) or "Sharp" (Arthur Kennedy) dupes Custer into thinking his grand quarters was meant for him—actually it belongs to his superior officer!

(b) Custer :24 duration [dvd 00:06:00]

(c) Officer

(d) Fanfare # 1 [ends of "Sorry"]

4 Bugle Call :09 duration

5 (a) Agitato # 1 :14 duration Reel 1/6 (Custer pushes Sharpe to the ground).

(b) Custer :26 duration

#### Reel 2

6 (a) Custer :35 duration

(b) Sharpe :13 duration

7 Custer :46 duration

8 (a) "Where Hudson Pours His Silver Flood" (Public Domain) :08 duration. [dvd location 00:12:18 during the graduation ceremony]

(b) Yankee Doodle (Public Domain) :04 duration [dvd 00:12:26]

(c) Dixie (Emmet) :18 duration [dvd 00:12:30]

9 (a) Dixie (Emmet) :35 duration [dvd 00:14:53. West Point band plays this onscreen]

(b) Battle Hymn :14 duration

(c) Bugle Call :05 duration

10 (a) Punishment Guard (Steiner) 1:24 duration [dvd 00:17:16] Custer meets "Libby" (Elizabeth Bacon)

- (b) Custer :51 duration
- 11 (a) Haste (Steiner) :10 duration
- (b) Punishment Guard (Steiner) :24
- (c) Libby :06

Reel 3

- 12 (a) Escort :14
- (b) Fanfare # 1 :18 duration
- (c) Custer :18 duration
- (d) Libby :34 duration
- 13 (a) Libby :53 duration
- (b) Custer :20 duration
- (c) Battle Hymn :08
- (d) Dixie :09
- (e) Incidental :34
- (f) Sharpe :15
- (g) Fire 1:20 duration
- ETC.

Now: Here's material on the actual written music:

-“Main Title” 8 pages, 28 bars. Orchestrated by HWF (Hugo Friedhofer). Cue # 23619. The “Crazy Horse” theme opens the Main Title (after the W/B logo theme). IN Bar 5 (page 2) the cue now has the tempo-marking of *Broadly*. Flutes, piccolo, violins I play Line 3 Ab rinforzando 16<sup>th</sup> (rinforzando-marked) down to Eb dotted 8<sup>th</sup> tied to 8<sup>th</sup> note from the next figure to Db to C 16ths to Line 2 Ab quarter note to Bbb (double-flatted B) to Line 3 Cb to D “3” triplet value 8ths (repeat next bar). The oboe and clarinet I play this an octave lower register. The violas and clarinet II play this two octaves lower, and celli three octaves lower. After a dotted 8<sup>th</sup> rest, trumpets I-II (top staff) play Lines 1 & 2 AB [written Bb] to same Ab 32<sup>nd</sup> notes to Ab dotted 8ths to Ab-Ab 32<sup>nd</sup> notes to Ab rinforzando-marked half notes (repeated next bar). Trumpets (bottom staff) play Line 1 Eb/Ab dotted half notes to Fb/Bb quarter notes. CB play Great octave Gb dotted half note (rinforzando-marked) to same Gb rinforzando quarter note (repeated in Bar 6). The bass clarinet plays this in the small octave register. Etc.

-Reel 1/Part 2 *Marcia* in 2/4 time, 10 pages, 68 bars. Endon “Your old man’s money won’t help you.” From Bar 2 on this music has the direction, “Copy from *Sante Fe Trail* Reel 1 Part 1, one tone higher.” In 2/4 time, two oboes in the grace bar play *f* < small octave B-Line 1 C#-D#-E-F#-G-A-B 32<sup>nd</sup> notes to (Bar 1) Line 2 C 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Bassoons play the same starting on Contra-octave and Great octave B 32<sup>nd</sup> note (etc.) to (Bar 1) small octave and Line 1 C 8ths (followed by rests). The piano plays as the bassoons. Violins I play as the oboes to (Bar 1) Line 2 C rinforzando half note tied to next bars, while violins II play Line 1 C tied half notes. After an 8<sup>th</sup> rest in Bar 1, violas (top staff) play small octave G/Line 1 E staccato 8ths (followed by an 8<sup>th</sup> rest) to same G/E staccato 8ths, while the bottom staff violas play middle C/E 8ths in that rest pattern. VC play Great octave B-small octave C#-D#-E-F#-G-A-B 32<sup>nd</sup>

notes to (Bar 1) middle C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 2) small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). CB play Great octave B up to small octave D# to F# to B 16ths to (Bar 1) middle C rinforzando 8<sup>th</sup> (and so forth, following the celli notes). The snare drum is rolled forte on a quarter note tied to (Bar 1) 8<sup>th</sup> note to staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to two grace notes to staccato 8<sup>th</sup>. The tuba in Bar 1 plays small octave C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 1, horns play small octave G/middle C/E [written Line 1D/G/B] 8ths (followed by an 8<sup>th</sup> rest) to same 8ths.

The trumpets and trombones play the “Drill” fast-paced military theme. They sound forte Line 2 (Line 1 for Pos) C [written D for the trumpets] dotted 8<sup>th</sup> to C-C 32<sup>nd</sup> notes to C-C 8ths to (Bar 2) C dotted quarter note to “3” triplet value C-C-C 16ths to (Bar 3) C down to Line 1 G 8ths (crossbeam connected) up to Line 2 E down to Line 1 G 8ths (crossbeam connected) up to (Bar 3) Line 2 C 8<sup>th</sup> down to Line 1 G quarter note up to Line 2 C 8<sup>th</sup> up to (Bar 5) E dotted 8<sup>th</sup> to E-E 32<sup>nd</sup> notes to E-E 8ths to (Bar 6) E dotted quarter note top E-E-E “3” triplet value 16ths to (Bar 7) E down to C up to G down to C 8ths to (Bar 8) E 8<sup>th</sup> down to C quarter note to E 8<sup>th</sup>, and so forth. Most of the other instruments play, as given, one tone higher, *com a sopra* from Reel 1/1 of *Sante Fe Trail*. So Bar 2 here corresponds to Bar 12 in the previous movie, and so forth.

-Reel 1/part 3 *Marciale* in 12/8 time, 6 pages, 22 bars. Starts on “Well, here’s somebody” [Custer enters regally on horse] End with Sharpe on “Welcome to West Point.” The trumpets are *sords* and *mf*.

-Reel 1/part 4 *Moderato* in C time, 6 pages, 25 bars. Sharpe is there in the accommodations, plus the dogs. Cue # 23622. Custer states, “Thanks very much for your kindness.” The Sharpe theme is played by the oboes and clarinets. After an 8<sup>th</sup> rest, oboe I plays *mf* “6” sextuplet 32<sup>nd</sup> notes Line 2 G-F#-F-E-Eb-D to CE dotted half note tied to (Bar 2) dotted 8<sup>th</sup> note to C 16<sup>th</sup> down to Line 1 B dotted 8<sup>th</sup> up to C 16<sup>th</sup> to next figure of C# dotted 8<sup>th</sup> to C 16<sup>th</sup> down to B dotted 8<sup>th</sup> to Bb 16<sup>th</sup> down to (Bar 3 in 3/4 time) G dotted half note tied to half note next bar in 2/4 time to (Bar 5) A half note. Oboe II plays (after an initial 8<sup>th</sup> rest) “6” sextuplet 32<sup>nd</sup> notes figure Line 2 Eb-D-Db-C-Line 1 B-Bb (connected as a figure by three crossbeams) to A dotted half note rinforzando-marked and tied to (Bar 2) dotted 8<sup>th</sup> note to Ab 16<sup>th</sup> to G dotted 8<sup>th</sup> to Ab 16<sup>th</sup> to next figure of A dotted 8<sup>th</sup> to Ab 16<sup>th</sup> to G dotted 8<sup>th</sup> to Gb 16<sup>th</sup> down to (Bar 3 in 3/4 time) E dotted half note tied to (Bar 4 in 2/4 time) half note to (Bar 5) F half note. After an 8<sup>th</sup> rest in Bar 1, clarinet I plays *mf* Line 2 C# [written D#] to C to Line 1 B to Bb to A to G# “6” sextuplet 32<sup>nd</sup> notes to G [written A] dotted half note rinforzando-marked and tied to (Bar 2) dotted 8<sup>th</sup> to F# 16<sup>th</sup> to E# [written Fx] dotted 8<sup>th</sup> to F# 16<sup>th</sup> to next figure of G dotted 8<sup>th</sup> to F# 16<sup>th</sup> to F dotted 8<sup>th</sup> to E 16<sup>th</sup> to (Bar 3 in 3/4 time) C# [written D#] dotted half note decrescendo hairpin and tied to (Bar 4 in 2/4 time) half note to (Bar 5) C half note. After an 8<sup>th</sup> rest, clarinet II plays “6” sextuplet 32<sup>nd</sup> notes Line 1 A-Ab-G-Gb-F-E to Eb [written F natural] rinforzando dotted half note tied to (Bar 2) dotted 8<sup>th</sup> note to D 16<sup>th</sup> to C# dotted 8<sup>th</sup> to D 16<sup>th</sup> to next figure of Eb dotted 8<sup>th</sup> to D 16<sup>th</sup> to Db dotted 8<sup>th</sup> to C# 16<sup>th</sup> to (Bar 3 in 3/4 time) small octave Bb [written middle C] dotted half note > tied to (Bar

4 in 2/4 time) half note to (Bar 5) A half note. After a dotted 8<sup>th</sup> rest in Bar 2, the bass clarinet comes into play to sound *mf* Line 1 G# [written A#] 16<sup>th</sup> to A dotted 8<sup>th</sup> to Ab 16<sup>th</sup> to G dotted 8<sup>th</sup> to G# 16<sup>th</sup> to A dotted 8<sup>th</sup> to Ab 16<sup>th</sup> to (Bar 3) F dotted quarter note to E 8<sup>th</sup> up to Ab to G 8ths to (Bar 4 in 2/4 time) Line 2 C-Line 1 Bb 8ths to Ab tenuto 8<sup>th</sup> to G rinforzando 8<sup>th</sup> tied to (Bar 5) 8<sup>th</sup> note to F 7<sup>th</sup>, and so forth. After a dotted 8<sup>th</sup> rest in Bar 2, the bassoon plays small octave G# 16<sup>th</sup> to A dotted 8<sup>th</sup> to Ab 16<sup>th</sup>, and so forth (see bass clarinet).

In Bar 7 in C time, the Custer motif is played *Grazioso* by the celesta, piano, bells, flutes and oboes. So the celeste sounds *mp* small octave and Line 1 (piano *8va* higher) D 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to same D 16<sup>th</sup> to D quarter note to D 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) up to G quarter note down to (Bar 8) D 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to D 16<sup>th</sup> to “3” triplet value D-D-D 8ths to D normal value 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to D 16<sup>th</sup> up to G quarter note. The bells play this in the Line 1 register. Flutes play this in Lines 1 & 2 registers (same for the oboes). Violins I pluck *pizz* in Bar 7 Line 1 G/Line 2 D 8ths (followed by an 8<sup>th</sup> rest) to A/D 8ths (followed by an 8<sup>th</sup> rest) to G/A 8ths (followed by an 8<sup>th</sup> rest) to G/Line 2 E 8ths (followed by an 8<sup>th</sup> rest). Violins II pluck small octave B/Line 1 D 8ths (followed by an 8<sup>th</sup> rest) to C/D 8ths (followed by an 8<sup>th</sup> rest) to B/D 8ths followed by an 8<sup>th</sup> rest) to A/E 8ths (followed by an 8<sup>th</sup> rest). Violas top staff play as violins II. Violas bottom staff pluck small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Celli pluck Great octave B/small octave G 8ths (followed by an 8<sup>th</sup> rest) to A/F# 8ths, and so forth.

-Reel 1/part 6 *Agitato* in 2/4 time, 4 pages, 13 bars. Custer punches & pushes Sharpe to the ground.

-Reel 2/part 1 *Risoluto* in C time, 7 pages, 27 bars. Registration situation. Cue # 23624. *Modto risoluto* in C time. The name of the orchestrator is not given but it is definitely *not* Friedhofer—far too big & bold. Horns I & IV sound forte small octave F [written middle C] double-dotted quarter note to G [written D] 16<sup>th</sup> to A [written E] quarter note to B [written F#] quarter note tied to (Bar 2) whole note. Then altri horns play (after a quarter rest in Bar 2) middle C# [written G#] quarter note to D quarter note to F# quarter note tied to (Bar 3) quarter note, and so forth. Four trumpets in Bar 1 play small octave A/middle C/F double-dotted quarter notes to Bb/Eb/G 16ths to D/F#/A quarter notes (as the others, they are tenuto and also rinforzando-marked) to B/D/F# quarter notes tied to whole notes next bar. Trombones play small octave C?F/A double-dotted quarter notes to Great octave Bb/Eb/G 16ths to A/small octave D/F# quarter notes to F#/small octave D/F# quarter notes *sfz* and tied to whole notes next bar. The tuba plays *f* Great octave F double-dotted quarter note to Eb 16<sup>th</sup> to D quarter note to Contra-octave B quarter note tied to whole note in Bar 2. The only other instruments playing in Bar 1 are the contrabasses. They pluck *pizz* small octave F rinforzando quarter note (followed by a dotted 8<sup>th</sup> rest) to Eb rinforzando 16<sup>th</sup> to D rinforzando quarter note down to Great octave B quarter note *sfz* (silent next bar). Etc.

-Skipping to Reel 6/5. 18 pages, 70 bars. Dialog: “Here’s a copy of the order.”  
Oboe solo (Sharpe theme). Copy from *Virginia City* Reel 12/3.

-Reel 6/5 Copy from Reel 6/5 one tone higher Bar 9 on. Ends on “Never mind that, Taipe.”

-Reel 7/1 in C time. 13 pages, 48 bars. Ends on creamed Bermuda onions. “First Michigan, Charge!” The trumpets in 6/8 time play (you’ve heard this before in movies!)  
Line 1 Bb [written C natural] dotted 8<sup>th</sup> to same Bb 16<sup>th</sup> to Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> (repeated next bar) to (Bar 3) Line 2 F [written G] dotted 8<sup>th</sup> down to D [written E] 16<sup>th</sup> up to F dotted 8<sup>th</sup> down to D 16<sup>th</sup> up to F dotted 8<sup>th</sup> down to D 16<sup>th</sup> to (Bar 4) a repeat of Bar 1) to (Bar 5) a repeat of Bar 3) to (Bar 6) Line 1 Bb dotted half note held fermata. In effect we have the linear-designed Bb maj (Bb/D/F) tonality implied.

-Reel 11/1 Train scene. 7 pages, 27 bars. “Gold! Black Hills.

-Reel 11/2 3 pages, 12 bars. “Conductor!”

-Reel 11/3 *Slowly* in C time, 8 pages, 37 bars. This is cue [39] that starts on “Is it that bad?” and ends *Maestoso* on “I’m the President of the United States (Custer enters President Grant’s office). Brass are obviously emphasized here. Ends on the C#/E#/G# (C# maj) tonality. So in Bar 31 Pos play Great octave G#/small octave C#/E#/G# rinforzando quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest and then a half rest held fermata). Trumpets play middle C#/E#/G# [written D#/Fx/A#] notes in the same pattern. Etc.

-Reel 11/4 *Misterioso Slowly* in C time, 20 pages, 80 bars. Cue [40] Bar scene (no soldiers in place/confrontation with Sharpe). The next cue [40] is long, ending on spitting.

-Reel 12/2 [42] 20 pages, 78 bars. Page 17 & 18 correspond to the goodbye kiss (very strings dominant!). Cue # 23667. Friedhofer did not orchestrate this cue (many he didn’t). I think it may be orchestrated in Max’s own hands but I’m not sure. The cue starts *Allegro* as the first bugle plays a two-bar phrase followed by the 2<sup>nd</sup> bugle. Four snare drums are also rolled on a whole note held fermata. The tempo-marking in Bar 3 appears to be *Lento espr* as Custer says to Libby, “Well, let’s see now, anything I’ve forgotten?” The strings are soli, and the 12 violins play the beautiful love theme. After a “3” triplet value 8<sup>th</sup> rest, the *con sord* violins sound *p* Line 1 A to B triplet value 8ths up to Line 2 C# quarter note tied to 8<sup>th</sup> note legato down to B 8<sup>th</sup> to A dotted 8<sup>th</sup> to F# 16<sup>th</sup> crescendo to (Bar 4) same Line 1 F# quarter note to E half note decrescendo to E-F# 8ths to (Bar 5) G half note tied to 8<sup>th</sup> note to A 8<sup>th</sup> down to F# dotted 8<sup>th</sup> to E 16<sup>th</sup> to (Bar 6) F# dotted half note tied to 8<sup>th</sup> and 16<sup>th</sup> not (followed by a 16<sup>th</sup> rest). The *con sord* violas (top staff) play *p* small octave A whole note legato to (Bar 4) B whole note to (Bar 5) Line 1 D down to small octave Bb quarter notes to A half note tied to whole note next bar. Bottom staff violas play small octave F# whole note to (Bar 4) G whole note to (Bar 5)

same G whole note to (Bar 6) F# whole note. Three celli (bottom staff) (also muted) play in Bar 3 Great octave D/A (celli 2. 3. on A) whole notes to (Bar 4) D/B whole notes. In Bar 5, celli 4. plays Great octave D whole note again (tied to whole note next bar) while celli 2. 3. play in Bar 5 Great octave Bb half note to A half note tied to (Bar 6) whole note. Silent in Bar 3, celli I in Bar 4 (*senza sord*) starts to play *p* a contrapuntal line of Great octave B half note crescendo and legato up to small octave E quarter note up to G up to B 8ths to (Bar 5) Bb quarter note up to Line 1 D dotted 8<sup>th</sup> to E-D 32<sup>nd</sup> notes to C# half note to (Bar 6) D to C# to C down to small octave A quarter notes < >. In Bar 3 one bass plays small octave D whole note tied to whole note next bar (repeated next two bars) Another contrabass in Bar 5 plucks *pizz* small octave D quarter note *pp* (followed by a quarter and half rest).

-Reel 12/3, 14 pages, 52 bars. Continuation of the previous cue. Gary Owen theme strong.

-Reel 12/4, 4 pages, 15 bars. Copy from Reel 8/3.. Two E-flat clarinets. Sioux motif here.

-Reel 15/5, 9 pages, 33 bars. War council theme.

-Reel 13/1, 11 pages, 44 bars. California states, "Well, pardner, the scouts are back." The piccolo plays the Sioux theme on page 3 (Bars 11-12).

-Reel 13/2, 7 pages, 27 bars. "It means you're free."

-Reel 13/3, 8 pages, 28 bars.

-Reel 13/4, 40 pages, 158 bars. "Sioux!" Open in hat solo trumpet. Ends with the battle. Coma sopra section from Reel 8/3.

-Reel 14/1, 24 pages, 94 bars. California dies (pages 5 & 6). Copt Reel 8/3 at 1/2 tone lower. Sharpe dies 64-66 in pages 13-14. Custer dies starting page 18. Copy form 9/6, Bar 1 on. Etc. It's a bloody mess of a cue!

-Reel 14/2, 9 pages, 33 bars.

-Reel 14/3, 3 pages, 11 bars. End Title. Cue # 23678. Again this cue is not in Friedhofer's faint and teeny-weeney handwriting. I think it is the big and bolder writing of Maxie's. Key signature of three flats. The trailer cue is comprised of 28 pages, 111 bars. [end session Monday, February 28, 2011 at 10:13 pm]

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-Charge of the Light Brigade (1936) \*\* [music \*\*\*]

[http://www.amazon.com/Charge-Light-Brigade-Error-Flynn/dp/B000M2E30E/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292885557&sr=1-1](http://www.amazon.com/Charge-Light-Brigade-Error-Flynn/dp/B000M2E30E/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292885557&sr=1-1)

You know, although I love Steiner's music, I never really much cared for most of this score. I had an opportunity to purchase it for \$30 (a savings since there would be no sales tax and obviously no shipping charges) at the Golden State Pops Orchestra event some weeks back when Tribute had a table there selling their cds. Instead I bought

Korngold's *Prince & the Pauper* for \$20. Overall I tend to prefer Max's middle and late period scores. Eventually when I have a lot more discretionary funds (!) I'll purchase it, but right now it is not a "Must Have" cd since I already have the dvd and I can listen to the music from that source. But the upcoming Tribute release, *The Adventures of Don Juan*, music by Steiner, is far more what I consider a Must Have item (regardless if I have the dvd and other sources of that music). *Don Juan* is a higher profile movie and score, so it should generate a lot more sales than *Charge*. I know I'll buy it once it is available this summer.

Cue sheets information:

Reel 1 A

- 1 Charge of the Light Brigade [Main Title] 2:41 duration.
- 2 Who Shall Excell Them 1:28 duration
- 3 Native Music 1:46 duration
- 4 Native Music :16 duration
- 5 Drums :11 duration

Reel 1 B

- 6 Drums 2:30 duration
- 7 Surat Khan 1:02 duration

Reel 2 A

- 8 Calcutta :43 duration
- 9 Romance 1:23 duration
- 10 Ballroom Music 3:33 duration

Reel 2 B

- 11 The Lancers 2:22 duration
- 12 Diplomacy :44 duration
- 13 Diplomacy :25 duration
- 14 Estrangement :57 duration
- 15 Ad-Lib Whistling :06 duration
- 16 Disturbance 1:16 duration

Reel 3 A

- 17 Summer Morn 5:23 duration
- 18 Persia 4:50 duration

Reel 3 B

- 19 Stallions 5:02 duration
- 20 Desert Scene :14 duration
- 21 Stampede 1:06
- 22 Ambush :22

Reel 4 A

- 23 Bugle Call :06 duration
- 24 Bugle Call :16
- 25 Bugle Call :06
- 26 Drums :20
- 27 Chukoti :40
- 28 The Troops 1:35

- 29 Tea Time 1:25 duration
- 30 Charge of the Light Brigade 2:47 duration

Reel 5 A

- 31 Intangible Dream 4:55 duration
- 32 War Clouds :20 duration
- 33 Parade :11
- 34 The Fort 1:05
- 35 Military Orders :19

Reel 5 A

- 36 Charge of the Light Brigade 7:56 duration
- 37 Loyalty :49 duration
- 38 Wave of War :17

Reel 5 B

- 39 Attack 2:14 duration
- 40 Moon & Clouds 2:18 duration
- 41 Dawn :25 duration
- 42 Crimea 1:25 duration

Reel 6 A

- 43 Massacre 3:33 duration
- 44 Balaklava 1:12 duration
- 45 Vengeance 1:22 duration
- 46 In The Valley Of Death :40 duration
- 47 Noble 1:35 duration

Reel 6 B

- 48 The Charge 7:56 duration
- 49 Fortunate Blunder :56 duration
- 50 End Title :30 duration

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-Captain Blood (1935) \*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Captain-Blood-Error-Flynn/dp/B00005JMR7/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292891259&sr=1-1](http://www.amazon.com/Captain-Blood-Error-Flynn/dp/B00005JMR7/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891259&sr=1-1)

This movie is barely okay (far from great), and Flynn did not quite get his stride yet in this first starring feature for Warner Bros. He also struggled with that British accent! I rarely ever watch the movie. In certain respects, the score by Korngold is too good for the movie.

[1] When I researched the written score at Warner Bros. Archives, only the Parts were available for the Main Title in folder # 13. 147 bars.

[2] "Operation" *Andante* in C time, 5 pages. Key signature of three flats.

[3] "Title" 4 pages.

[4] A "The King"

B "The Beat" Both combined 12 pages. [2] [3] [4] were in Folder # 14.

[5] "Slave Market" *Modto e monotano* in 3/4 time. 27 pages

- [6] "Uncle" 2 pages. 4/4 time, key sig of 3 flats.
- [7] "After Sale of Slaves"
- [8] "The Slaves at the Wheel" 5 thru 8 cues in Folder # 15
- [9] "Branding Sequence" 6 pages
- [10] "???" 4 pages. Starts with strings.
- [11] "Love Scene" 14pages, C time. Key signature of 4 sharps.
- [12] "The Watchman" 11 pages, key sig of 6 flats.
- [13] "Morning" 2 pages.
- [14] "Arabella" 9 pages
- [15] continuation 3 pages
- [16] ???
- [18] "Blood & Pitt"
- [19] "Bishop Goes On Ship" 7 pages
- [25] "Blood Theme" 2 pages
- [26] "English & Pirate's Ship" 11 pages, 5 sharps
- [27] "Isle of Virgin Magra" 3 pages
- [28] "Blood Sees Arabella" 3 pages
- [36] "The Good King William" 2 pages, key sig 3 flats.
- [38] "French Flag"

Actually I gave an old, relatively brief, delineation of cues from this score back in October, 2004. You can access it on the Korngold Society site:

<http://www.korngold-society.org/ana6.html>

I may finally revise and expand the rundown and put it directly on my site in my next update in a few months.

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-Treasure of Sierra Madre (1947) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Treasure-Sierra-Madre-Two-Disc-Special/dp/B00003CXD5/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292880091&sr=1-1](http://www.amazon.com/Treasure-Sierra-Madre-Two-Disc-Special/dp/B00003CXD5/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292880091&sr=1-1)

Excellent movie! Great stars, terrific direction, wonderful Max Steiner music, classic scenes ("Badges? We ain't got no badges. We don't need no badges. I don't have to show you any stinking badges!"). I give the movie at least four stars, and I'm almost tempted to give it five stars—but something is holding me back. Curious. For some reason it's not a classic movie that I tend to want to return to repeatedly. In fact, I haven't seen it since I bought the two-disc special edition dvd back in 2003!

I worked on the written score long ago but I did not have time to research it very thoroughly. I managed to do some hand-copying and also to order some xeroxed pages. Murray Cutter did the orchestrations.

-“Main Title” *Maestoso* in  $\frac{3}{4}$  time, key signature of one flat (F maj/D min). Trombones sound *ff* Great octave A/small octave D/F/A (D minor) rinforzando half notes to same A/D/F/A rinforzando 8ths to G/small octave C/Eb/G (C min) rinforzando 8ths to (Bar 2) same A/D/F/A rinforzando half notes to same A/D/F/A rinforzando 8ths to Bb/small octave Eb/G/Bb (Eb maj) rinforzando 8ths to (Bar 3 in C time) same A/D/F/A rinforzando dotted half notes to A/D/F/A rinforzando 8ths to G/C/Eb/G 8ths crescendo to (Bar 4 in  $\frac{2}{4}$  time) Great octave Bb/small octave Eb/G/Bb rinforzando dotted half notes. After a dotted 8th rest in Bar 1, trumpets I-II (top staff) sound *ff* Line 1 D [written E] rinforzando-marked 16ths up to A [written B] tenuto-marked and rinforzando-marked half note to (Bar 2), after a dotted 8th rest, A 16<sup>th</sup> up to Line 2 F tenuto and rinforzando half note. Trumpets III-IV (bottom staff) play Line 1 D [written E] rinforzando half note to D to C rinforzando 8ths to (Bar 2) D half note to D to Eb 8ths. Horns play *ff* small octave D/F/A/Line 1 D [written small octave A/middle C/E/A] rinforzando half notes to same 8ths to C/Eb/G/middle C 8ths, and so forth. The tuba plays Great octave D rinforzando half note to D to C 8ths to (Bar 2) D half note to D to Eb 8ths. The timp is rolled *ff* on small octave D half note tied to 8<sup>th</sup> note to C rinforzando 8<sup>th</sup> to (Bar 2) D half note trem roll tied to 8<sup>th</sup> note to Eb 8<sup>th</sup>. After a dotted 8<sup>th</sup> rest in Bar 1, 16 violins play *ff* Line 2 D rinforzando 16<sup>th</sup> up to A rinforzando half note to (Bar 2), after a dotted 8<sup>th</sup> rest, Line 2 A 16<sup>th</sup> up to Line 3 F rinforzando half note to (Bar 3 in C time), after a dotted 8<sup>th</sup> rest, Line 3 F 16ths up to A dotted half note (violins II are now an octave lower register in this and successive bars) crescendo and tied to (Bar 4 in  $\frac{2}{4}$  time) 8<sup>th</sup> note to G rinforzando 8<sup>th</sup> to A to Bb 8ths to “3” triplet value 32<sup>nd</sup> notes Lines 3 and 4 C-D-C to Lines 2 & 3 Bb to A to G 16ths to (Bar 5 in C time) Eb-F 32<sup>nd</sup> notes to “3” triplet value 32<sup>nd</sup> notes Eb-F-Eb to D 8<sup>th</sup> tied to dotted half note and tied to (Bar 6 in  $\frac{2}{4}$  time) half note decrescendo hairpin. The woodwinds (including the alto and tenor saxes) play as the violins. Etc.

-Reel 3/A [“Put it there, Pardner!”] Note: There is no official cue title placed on the orchestrated title pages (unlike the “Main Title”). *Marcato* in  $\frac{3}{4}$  time, 1 pages, two bars. Violins I sound forte Line 1 D rinforzando half note to D to Eb rinforzando 8ths to (end Bar 2) D dotted half note decrescendo hairpin and held fermata. Violins II play small octave A dotted half note to A up to middle C 8ths to (Bar 2) small octave A dotted half note held fermata. Violas play small octave F# half note to same F# 8<sup>th</sup> to Eb/G side-bracketed double-stopped 8ths to (Bar 2) F# dotted half note held fermata. VC play Great octave D/A rinforzando half notes to D/A 8ths down to C/G 8ths to (Bar 2) D/A dotted half notes held fermata. CB play small octave D half note to D-C 8ths to (Bar 2) D dotted half note decrescendo and held fermata. Two harps and piano play in arpeggiando fashion (vertical wavy line rolled chord) Great octave A/small octave D/F#/A/Line 1 D half notes to same 8ths to Great octave C/G/small octave C/Eb/G/Line 1 C/Eb 8ths to (Bar 2) same notes as in the start of Bar 1 but as dotted half notes. After a dotted 8<sup>th</sup> rest, two trumpets in harp mutes” sound forte Line 1 D [written E] rinforzando 16<sup>th</sup> up to A [written B] rinforzando half note to (Bar 2), after a dotted 8<sup>th</sup> rest, Line 1 A 16<sup>th</sup> up to Line 2 D rinforzando half note decrescendo and held fermata. Horns play small octave D/F#/A/Line 1 D [written small octave A/middle C#/E/A] rinforzando half notes to same 8ths to Eb/G/middle C/Eb 8ths to (Bar 2) small octave D/F#/A/Line 1 D (D major tonality) dotted half notes held fermata. Bassoons play as the celli. The bass clarinet plays

Line 1 D [written E] half note to D to C 8ths to (Bar 2) D dotted half note held fermata. Clarinets I-II-III play as the trumpets, while trumpet I plays an octave higher register. Oboe II plays as the trumpets, while oboe I and 3 flutes play an octave higher register. End of cue.

-Reel 3/1 [Bandits Attack Train] Cue # 30643.

16 violins in C time sound *ff* rinforzando 16<sup>th</sup> notes small octave G/Eb-G/Eb-G/Eb-G/Eb to G/Eb rinforzando dotted half notes tied to (Bar 2 in 3/4 time) dotted half notes and tied to (Bar 3 in 2/4 time) dotted quarter notes decrescendo (followed by an 8<sup>th</sup> rest) to (Bar 4 in 3/4 time) same G/Eb to G/Eb 32<sup>nd</sup> notes to G/Eb dotted 8ths tied to half notes. 6 violas in Bar 1 play this same pattern on small octave Db/Bb notes, and 6 celli on Great octave A notes, and 4 CB on Great octave A/small octave E notes. Two oboes play this pattern on Line 1 Eb notes, 4 clarinets on small octave Db/G/Bb/Line 1 Eb notes, the bass clarinet on small octave A notes, 2 alto saxes on small octave G/BB [written Line 1 E/G] notes, 1 tenor sax on C# [written D#] notes (enharmonic Db), bassoon on Great octave E notes, C. Fag on Great octave A notes. Four horns play this pattern on small octave Db/G/Bb/Line 1 Eb notes, 4 trumpets on small octave BB/Line 1 Eb notes, 4 Pos on Great octave E/A/small octave C#/G notes, and tuba on Contra-octave A notes. The timp beats *ff* on Great octave A-A-A-A rinforzando 16ths to A dotted half note trem roll tied to next bars. The gong sounds *ff* on a diamond-shaped whole note (repeated as a dotted half note diamond-shaped in Bar 4). The 1<sup>st</sup> piano plays the pattern on Great octave A/small octave C#/G/Bb/Line 1 Eb notes, and the 2<sup>nd</sup> piano on Contra-octave A/Great octave E/A/small octave C#/G/Bb/Line 1 Eb notes.

-Reel 3/2 *Con moto* ["Let's Get Going?"/ False gold]

Starting at Bar 46 (dvd 00:26:54) is when Dobbs thinks he has found gold right out in the open. *Slower* in C time, the bass clarinet plays small octave Db whole note while the Fags play Great octave Ab/small octave F whole notes. Horn I starts a *solo* passage *p* for three bars. We find middle (Line 1) C [written Line 1 G] down to small octave B [written Line 1 F#] back to C to B legato quarter notes to (Bar 47) C to B to C quarter notes *pp poco accel* to B quarter note tied to (Bar 48) half note and 8<sup>th</sup> note decrescendo hairpin (followed by an 8<sup>th</sup> rest). The harp in Bar 48 (*Agitato* in this bar) sounds *mf* small octave B rinforzando half note (followed by a half rest). Violas in Bar 48 are bowed trem *pp* on small octave B whole note tied to whole notes next several bars (still bowed trem). In Bar 50 (dvd 00:27:07), eight violins I sound *mp* descending rinforzando-marked bowed trem quarter notes Line 2 C-Line 1 Ab-F-small octave B—F minor tonality-- (repeated next bar) to (Bar 52) Line 2 F down to Db down to Line 1 Bb down to E bowed trem quarter notes *cresc e accel*. VC are bowed trem small octave B whole note starting Bar 52. The vibe in Bar 50 sounds *mf* Line 2 C dotted half note (followed by a quarter rest) and repeated next bar up to (Bar 52) F dotted half note. Harps play the same as the vibe. After a quarter rest in Bar 50, the celeste sounds *p* small octave Ab quarter note down to F half note (repeated next bar) to (Bar 52) Line 1 F down to Db down to small octave Bb down to E legato quarter notes. After a half and quarter rest in Bar 50, the piano sounds *p pedal* small octave B quarter note let vibrate (repeated next few bars). After a quarter rest in Bar 50, at least one flute plays *p* < Line 1 Ab quarter note legato down to F half note (repeated next bar) to (Bar 52, *accel*), after a quarter rest,

Line 2 Db quarter note down to Line 1 Bb half note. Another flute here plays Line 2 F dotted half note (followed by a quarter rest). After a half and quarter rest in Bar 50, a clarinet plays *p* small octave B [written Line 1 C#] tenuto quarter note tied to half note next bar decrescendo hairpin (followed by a quarter rest) to same B quarter note tied to (Bar 52) half note (followed by a half rest). After a half and quarter rest in Bar 52, Flute I plays small octave B tenuto quarter note tied to half note next bar, and so forth. Skipping to Bar 80 (dvd 00:28:07), after the old man tells them it's Fool's Gold, VC/CB play small octave D dotted half note rinforzando-marked (followed by a quarter rest). The celeste and harps play *p* Lines 1 & 2 D 8ths (followed by an 8<sup>th</sup> rest) down to small octave and Line 1 Bb 8ths (followed by an 8<sup>th</sup> rest) down to G 8ths (followed by an 8<sup>th</sup> rest) down to C# 8ths (followed by an 8<sup>th</sup> rest). The vibre softly strikes *p* Line 2 D 8<sup>th</sup> down to Line 1 Bb down to G to C# 8ths in that same rest pattern.

-Reel 3/3 *Con moto* [windstorm/jungle valley] dvd 00:28:25.

Flute I plays Line 4 C whole note *mf* tied to whole note next bar to (Bar 3) Line 3 Bb whole note tied to whole note next bar and tied to dotted half note in Bar 5 decrescendo hairpin (followed by a quarter rest). Two piccolos play the same but an octave lower register (and the same for the vibre). Violins are divided into three staves with four violins per staff. Top staff violins sound *mf* fingered trem whole notes Line 3 A/Line 4 C to G#/B (repeated next bar) to (Bar 3) G/Bb to F#/A whole notes (repeated next bar) to (Bar 5) Line 2 B/Line 3 D whole notes to A#/Line 3 C# whole notes to (Bar 6) between A/C and G#/B whole notes crescendo to (Bar 7) Line 3 F/Ab whole notes and E/G whole notes *ff*. Middle staff violins in Bar 1 are fingered trem between Line 3 F#/B and Fx/A# whole notes to (repeated next bar) to (Bar 3) F#/A and E#/G# whole notes (repeated next bar) to (Bar 5) A#/Line 3 C# whole notes and Gx/B# whole notes to (Bar 6) G#/B and Fx/A# whole notes to (Bar 7) E/G to D#/F# whole notes. Bottom staff violins are fingered trem between Line 3 G/Bb and F#/A whole notes (repeated next bar) to (Bar 3) F/Ab and E/G whole notes (repeated next bar) to (Bar 5) A/Line 3 C to G#/B whole notes to (Bar 6) G/Bb to F#/A whole notes to (Bar 7) Line 3 Eb/Gb to D/F whole notes. After a half rest in Bar 6, the harps sound forte dvd 00:28:18) Lines G#/B half notes gliss lines up to (Bar 7) Line 3 (unclear half notes) gliss lines down to Line 1 D/F half notes gliss lines upward. The vibre in Bar 7 sounds Line 2 Ab half note. Etc.

-Reel 4/2 *Lively* 13 bars [trail again]

The cue ends in Bar 13 on a nice-sounding F major tonality of whole notes held fermata. The dvd location is 00:30:14. When it finishes, worn-out Dobbs says, "You know what I'm thinking? I'm thinking we ought to pull out..." In Cut (or 2/2) time, all violins sound *mp* small octave A rinforzando-marked whole note held fermata. Violas (top staff) play small octave F whole note held fermata, while bottom staff violas play small octave C whole note. VC/CB play Great octave F rinforzando whole note held fermata. Harps play Contra-octave F/Great octave F/A/small octave C/F/A whole notes held fermata. The timp is trem rolled on Great octave F whole note. The tuba plays Contra-octave F whole note. The Pos play Great octave F/A/small octave C/F whole notes. The single trumpet plays small octave A [written B] whole note. Four horns play Great octave and small octave A [written small octave and Line 1 E] whole notes. Flutes play Great octave F/A whole notes. The bass clarinet plays small octave F [written G]

rinforzando whole note held fermata. Clarinets play small octave F/A whole notes held fermata. The English horn plays small octave A [written Line 1 E] whole note held fermata.

-Reel 4/3 ["Up There!"] *Maestoso* in 3/4 time. Cue # 30646. Key signature of two sharps (D maj/B min). After a dotted 8<sup>th</sup> rest in Bar 1, three flutes play *mf* Line 2 D rinforzando 16<sup>th</sup> up to A rinforzando half note to (Bar 2), after a dotted 8<sup>th</sup> rest, A 16<sup>th</sup> up to Line 3 D half note to (Bar 3, after a dotted 8<sup>th</sup> rest, Line 3 D 16<sup>th</sup> up to A half note tied to (Bar 4) dotted half note decrescendo and held fermata. The oboes and clarinets play this an octave lower register. After a dotted 8<sup>th</sup> rest in Bar 3, the violins show up to play Line 2 D/F#/A/Line 3 D 16ths *ff* up to A/Line 3 D/F#/A (D major tonality) half notes tied to dotted half notes next bar and held fermata. Etc. The two harps in Bar 3 play Great octave D/A/small octave D/F#/A/Line 1 D quarter notes and then play ascending legato 16<sup>th</sup> notes Great octave D-A-small octave D-F# (crossbeam connected) to A-Line 1 D-F#-A to (Bar 4) Line 2 D-F#-A-Line 3 D 16ths to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a dotted 8<sup>th</sup> rest in Bar 3, the bells sound forte Line 2 D 16<sup>th</sup> up to A half note tied to dotted half note held fermata next bar. The vibe plays here Line 1 D/F#/A/Line 2 D 16ths up to A/Line 2 D/F#/A half notes tied to next bar's dotted half notes. Another vibe plays an octave higher register. The celeste plays as the first vibe just delineated.

-Reel 4/3A *Modto* in 8 bars (2 pages) [prepare sluice] dvd 00:33:00

-Reel 4/4 *Con moto* in C time, 4 pages, 15 bars ["Open the sluice gate!"] dvd 00:33:29.

The horns are stopped ( + sign above the notes) on Line 1 D#/F#/B quarter notes down to small octave A#/middle C#/F# to Fx/A#/Line 1 D# quarter notes to C#/E/A quarter notes (repeated next bar). Clarinets play similarly an octave higher register (as also the divisi viole). Celli play as the horns. Violins are bowed trem on Lines 2 & 3 G rinforzando whole notes *mf* tied to next bar to (Bar 3) G# whole notes tied to next bar. CB and trombones in felts play *mf* Great octave F whole note tied to next bar to (Bar 3) E whole note tied to next bar. The tuba plays this an octave lower register. Trumpets are silent here. A flute plays Line 2 G whole note tied to next bar to (Bar 3) G# whole note tied to next bar. The piccolo plays the same. Small bells play Line 1 F up to B up to Line 2 C# up to G quarter notes trem (repeated next bar). The gong sounds a diamond-shaped whole note. The timpani is rolled *p* on Great octave F whole note tied to next bar to (Bars 3-4) E tied whole notes. Harp I plays 32<sup>nd</sup> note figures Line 2 B down to F# down to D# down to Line 1 A back to the same B-F#-D#-A notes (all 8 notes are connected as a figure by three crossbeams), and repeated next bar. Harp II plays contrary motion 32<sup>nd</sup> notes small octave E#-B-middle C#-G back to the same series. Vibe I plays ascending 8<sup>th</sup> notes Line 1 A-Line 2 D#-F#-B back down to the same figure (repeated next bar). Vibe II plays (after an initial 16<sup>th</sup> rest) Line 2 F down to C# down to Line 1 B 8ths to G 16<sup>th</sup> tied to 16<sup>th</sup> up to Line 2 F to C# to B 8ths to G 16<sup>th</sup> tied to next bar, etc. The piano and celeste are *cop 2 harps (both hands)*. Etc.[end session Saturday, March 05, 2011 at 12:36 pm. Time to go out to San Pedro with the wife!]

-Reel 4/5 in 5/4 time, 12 pages, 46 bars [“Here she goes three ways” /divide gold/cave-in]

When Curtin dispels his momentary dark side of the force and returns to the cave-in to find Dobbs, the Trek theme (the basic motif of the movie not tied to the Main Title) is played starting Bar 35 on page 9, *Moderato* in C time. All violins play *mf molto espressivo* and also *poco accel e cresc* on the G string (*sul G*) Line 1 C tenuto quarter note to same C dotted 8<sup>th</sup> down to small octave B 16<sup>th</sup> back to C dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to D to C 8ths to (Bar 36) D quarter note to D dotted 8<sup>th</sup> to C 16<sup>th</sup> to D dotted 8<sup>th</sup> up to A 16<sup>th</sup> to G to F 8ths to (Bar 37) E dotted quarter note down to C 8<sup>th</sup> to E dotted quarter note to C 8<sup>th</sup> to (Bar 38) E dotted 8<sup>th</sup> down to C 16<sup>th</sup> to small octave B dotted 8<sup>th</sup> to C 16<sup>th</sup> up to E quarter note to “6” sextuplet value 16ths D-E-F-G-A-B to (Bar 29) Line 2 C quarter note to C dotted 8<sup>th</sup> to Line 1 B 16<sup>th</sup>, and so forth. Back in Bar 35, violas (top staff) play *mf* small octave G tenuto half note to A tenuto half note to (Bar 36) small octave C/A tenuto half notes to B tenuto half note to (Bar 37) middle C to same C half notes to (Bar 38) A to B half notes to (Bar 39) small octave and Line 1 G half notes bowed trem to middle C/A half notes bowed trem, and so forth. Back in Bar 35, bottom staff violas play small octave E to same E tenuto half notes to (Bar 36) F to F tenuto half notes to (Bars 37-38) a repeat of the previous two bars to (Bar 39) E half note bowed trem to A/Line 1 E half notes bowed trem. Back in Bar 35, VC (top staff) play *mf* Great octave G to A tenuto half notes to (Bar 36) D up to G tenuto half notes to (Bar 37) small octave G to G# to A to Bb legato quarter notes to (Bar 38) A quarter note to B dotted 8<sup>th</sup> to middle C 16<sup>th</sup> up to E to D quarter notes to (Bar 39) C quarter note to C dotted 8<sup>th</sup> down to B 16<sup>th</sup> to C dotted 8<sup>th</sup> up to E 16<sup>th</sup> to D to C 8ths. Back in Bar 35, bottom staff VC play as the top staff celli for this bar and next to (Bar 37) the same quarter notes as well but an octave lower register (Great octave range) to (Bar 38) small octave C quarter note down to Great octave B dotted 8<sup>th</sup> to A 16<sup>th</sup> to “3” triplet value 8ths G-A-B to small octave D-F-A triplet value 8ths to (Bar 39) *col* top staff celli. Back in Bar 35, CB play Great octave G to A tenuto half notes to (Bar 36) small octave D down to Great octave G half notes to (Bar 37) C to C half notes to (Bar 38) D down to Great octave G half notes to (Bar 39) C down to A half notes.

Back in Bar 35, both harps are arpeggiando (vertical wavy line rolled chord) *mf* on Contra-octave and Great octave G/small octave E/G half notes to same G/G/E/A half notes to (Bar 36) D/small octave C/F/A half notes to Contra-octave and Great octave G/small octave F/B half notes. Then in Bar 37 the harps start to play “6” sextuplet value 16<sup>th</sup> note ascending-descending figures. We find small octave C up to G up to middle C to E to G to Line 2 C 16ths (connected as a figure by two crossbeams) up to descending 16ths E-C-Line 1 G#-E-C-small octave G# (connected by two crossbeams) down to C up to A to middle C to E to A to Line 2 C up to next figure of descending 16ths E-C-Line 1 Bb-E-C-small octave Bb. Etc.

Back in Bar 35, horn I (and English horn) sound *mf molto espressivo* Line 1 C [written Line 1 G] quarter note to C dotted 8<sup>th</sup> down to small octave B [written Line 1 F#] 16<sup>th</sup>, and so forth in that same melody line played by the violins (and two flutes and two clarinets). The bass clarinet plays small octave G [written A] half note to A [written B] half note down to (Bar 36) D to G half notes, and so forth.

-Reel 5/1 *Molto agitato* in C time, 5 pages, 21 bars ["Howard!" Dig Dobbs out of cave]

-Reel 5/2 *Lento* in 3/4 time, 14 pages, 55 bars [Curtain dreams of owning land]

-Reel 5/3 *Molto misterioso* in C time [night paranoia]

-Reel 6/1A " " Altered

-Reel 6/2 *Misterioso* in 5/4 time, 3 pages, 9 bars [uncover rock/kills reptile]

-Reel 6/3 *Misterioso Allegro* in 3/4 time, 5 pages, 19 bars.[leaves for town]

-Reel 7-8/1 *Ominous* in C time, 26 pages, 113 bars [guns cocked/bandits]

-Reel 8/2 *Molto agitato* in 2/4 time, 27 pages, 108 bars [gunfight with bandits]  
dvd 1:09:18

-Reel 8/3 *Misterioso* in 2/4 time, 22 pages, 120 bars [Bandits flee]

-Reel 8/4 *Slowly* in C time, 5 pages, 17 bars [Cody dead] dvd 1:13:57

-Reel 9/2 *Con moto* in 3/4 time, 19 pages, 76 bars [pack to leave/ three Indians]

-Reel 9/2 Coda

-Reel 10/2 *Modto* in C time, 1 page, 4 bars ["See you in Durango!"]

-Reel 10/4 *Andante Espressivo* in 5/4 time, 2 pages, 7 bars [trail]

-Reel 11/1 *Agitato* in 3/4 time, 7 pages, 25 bars ["...tie you up every night"]

-Reel 11/2 *Agitato* in C time, 14 pages, 56 bars [camp fire scene]

-Reel 11/3-12/1 *Slowly* in C time, 9 pages, 35 bars [Preoccupation with "body"]

-Reel 12/2 *Molto agitato* in 3/4 time, 5 pages, 18 bars ["I got it! The tiger!"]

-Reel 12/4 *Con moto* in 3/4 time, 9 pages, 36 bars [posse/Dobbs thirsty]

-Reel 13/1 *Agitato* in C time, 32 pages, 127 bars [bandits and Dobbs]

-Reel 13/3 *Agitato* in C time, 32 bars [bandits captured] Cue # 30671.

In Bar 1, violas sound *f* small octave Eb/middle C *rinforzando* quarter notes on the forceful down-bow (followed by a quarter rest) to F/Db *rinforzando* quarter notes on the down-bow (followed by a quarter rest) to (Bar 2) Eb/middle C quarter notes once again, and then *f < sf* a rapidly ascending run of 32<sup>nd</sup> notes Line 1 C-D-Eb-F-G-Ab-Bb-B to Line 2 C half note trill (silent next bar). After a quarter rest in Bar 4, the violas then play "9" 32<sup>nd</sup> notes Line 1 C-D-Eb-F-G-Ab-Bb-Line 2 C-D to E half note trill. Silent in Bar 1, violins in Bar 2 (after an initial quarter rest) play the same run of notes as the violas but an octave higher register to Line 3 C half note trill. They play in Bar 4 the same as the violas but once again an octave higher register. Celli play forte Great octave C/G quarter notes *rinforzando*-marked (and on the down-bow) followed by a quarter rest. Then they play C/Ab quarter notes (followed by a quarter rest) to (Bar 2) C/G quarter notes again (followed by a quarter rest) to C/Ab *rinforzando* half notes *crescendo* hairpin. Repeat these two bars for the celli in Bars 3-4. CB play C to C quarter notes in that rest pattern to (Bar 2) C quarter note (followed by a quarter rest) to C half note *crescendo* (repeat next two bars). After a quarter rest in Bar 1, the bass drum sounds a quarter note (notated on the bottom space of the staff) followed by a quarter rest to another quarter note (repeat next bars). Two Caracas play a rhythmic pattern...[end session]

-Reel 14/2 *Agitato* in 3/4 time, 17 pages, 68 bars [ride to ruins/Northerns]

-Reel 14/3 *to di valse lento* 13 pages, 50 bars

-Reel 14/3 Altered *Maestoso*, 2 pages, 7 bars.  
-End-Cast 19 bars

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-Old Man and the Sea (1958) \*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Old-Man-Sea-Spencer-Tracy/dp/B00004YRID/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293329428&sr=1-1](http://www.amazon.com/Old-Man-Sea-Spencer-Tracy/dp/B00004YRID/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293329428&sr=1-1)

Spencer Tracy gives a very touching performance here, and a few of the dream sequences were quite moving (the lions on the beach). The music by Dimitri Tiomkin was terrific. I am so happy that he was assigned this project. I think it was a perfect match.

-“Main Title” Cue # 38056, key signature of two sharps (D maj/B min). Manuel Emanuel did the orchestrations for this cue (but not the entire score), using long 36-stave paper. Violins are separated into three staves (12, 4, 4); violas into 2 staves (2, 4); celli into 2 staves (2, 4); CB has 3 players. In Bar 1 in C time, top staff violins sound *pp* Lines 2 & 3 F# to G 8<sup>th</sup> notes bowed trem (crossbeam connected) to same G to F# bowed trem 8ths (crossbeam connected) to F# to E bowed trem 8ths (crossbeam connected) to E-D bowed trem 8ths (crossbeam connected) to (Bar 2 in 2/4 time) Lines 2 & 3 C# half notes bowed trem > *ppp*. Middle staff violins are bowed trem on Line 2 B/Line 3 E quarter notes to A/D quarter notes to unison C# quarter note to Line 2 B-A 8ths to (Bar 2) A half note bowed trem. Bottom staff violins play Line 2 A/Line 3 D quarter notes twice to unison A quarter note to A to F# 8ths to (Bar 2) F# half note bowed trem. Top staff violas are bowed trem on small octave F# up to B up to Line 1 G up to B quarter notes to (Bar 2 in 2/4 time) “3” triplet value legato 8<sup>th</sup> notes (non-trem) Line 2 C#-E-D (crossbeam connected) to C#-Line 1 B-Line 2 C# triplet 8ths. Bottom staff violas pluck *pizz* the same quarter notes as the top staff violas sown to (Bar 2) now *arco* fingered trem between small octave E and A half notes. Top staff VC play small octave F# bowed trem quarter note to “3” triplet value bowed trem 8ths B down to D up to A up to non-trem Line 1 G quarter note to D-F#-D-small octave A 16ths to (Bar 2) small octave F# half note bowed trem. Bottom staff celli play all bowed trem effect on “3” triplet value 8ths Great octave D up to A up to small octave F# (crossbeam connected) up to A quarter note tied to “3” triplet value 8<sup>th</sup> and then sounding again that same A triplet value 8<sup>th</sup> to B triplet 8<sup>th</sup> up to Line 1 D quarter note down to (Bar 2) small octave D/A quarter notes bowed trem to Great octave B/small octave F# quarter notes bowed trem. CB play small octave D whole note to (Bar 2) D to D# quarter notes. So you can see the layers of complexity here or intricacies of notation in just the strings alone. If you add all of the other instruments, then you can see why I was reluctant to do an official and full delineation of this score—it would take way too long to do! Tiomkin was an all-encompassing type of composer, and he would throw almost anything into the mixing bowl of tricks and phrases. Tiomkin’s compositions tended to be the “Everything and the Kitchen Sink” type that he would later need to whittle down by the actual recordings. His philosophy was, “If some is good, more is better!” This is especially seen in the need for longer orchestrated pages than the usual norm for most composers. Unfortunately, most times these abundant subtleties of multi-phrasing will not be noticed by most listeners

except as a combined overall effect of complexity. Fortunately, although he would often get carried away with the process, he had great dramatic musical instincts, and he managed to veer away from the full orchestra overload, disciplining and limiting his expression (especially in the quieter scenes of a given movie). Of course the movie opens with the ever-changing and fluid ocean shore, so perhaps Tiomkin wanted to convey these multitudinous actions with his music....

Marimba II plays “5” quintuplet 16<sup>th</sup> note figures Line 1 F#-A-B-Line 2 D-E (connected by two crossbeams) to G-A-B-E (I think but the notes on my xerox are quit faint) to F# “5” 16ths to F#-A-B-C#-E 16ths to E-A-B-Line 2 D normal value 16ths. After a “3” value 8<sup>th</sup> rest in Bar 1, marimba II starts to play trem triplet value 8<sup>th</sup> notes F# up to Line 2 D# to next figure of Line 2 G down to Line 1 B up to Line 2 F# triplet 8ths to F#-F#-G triplet 8ths trem to F#/G/B quarter notes trem. It is hard to read the top staff horns but it appears in Bar 1 that one horn at least plays Line 1 F# whole note [written Line 2 C#] to (Bar 2 in 2/4 time) F# down to small octave A [written Line 1 E] 8ths to B up to Line 1 A 8ths. Two horns on the bottom staff play in Bar 2 small octave A/Line 1 G 8ths to small octave A 8<sup>th</sup> to A/B 8ths up to F#/A 8ths. *Sord* (muted) trombones sound *pp* > Great octave D/A/small octave D whole notes. In Bar 2, Pos I then plays F# half note while Pos II-III play Great octave D/A to D#/B quarter notes. Etc. The first harp sounds *ppp* ascending 16<sup>th</sup> notes Great octave D-A-small octave F#-A (connected by two crossbeams) to “5” quintuplet ascending 16ths Line 1 D-F#-A-Line 2 D-F# up to descending normal value 16ths Line 2 B-F#-D-Line 1 B to A-F#-D-small octave B. Harp II (top staff) plays *p* Great octave A half note to “3” triplet value 8ths Line 1 A-Line 2 C#-E down to Line 1 A-B-Line 2 D. The bottom staff of harp II shows “3” triplet value 8ths small octave D down to Great octave A up to small octave F# (crossbeam connected) to small octave B down to D to A tied to a quarter note up to Line 1 D-F#-D-small octave G 16ths. Piano I plays the pattern of the top staff violins. So we find Line 1 A/B-Line 2 D/E/F#/B-Line 3 D/E/F# 8ths to Lines 2 & 3 G 8ths to Line 1 A/Line 2 D/G/A/Line 3 D/G 8ths to Lines 2 & 3 F# 8ths to Line 1 A/Line 2 C#/F#/A/Line 3 C#/F# 8ths to A/C#/E/A/C#/E 8ths to A/B/Line 2 E/A/B/Line 3 E 8ths to F#/A/Line 2 D/F#/A/Line 3 D 8ths. Piano II (top staff) plays *p* “3” triplet value 8ths small octave B down to Great octave A up to small octave F# (crossbeam connected) to A/B down to D up to A 8ths with that A 8<sup>th</sup> tied to triplet A 8<sup>th</sup> to same A to B to Line 1 D-F#-D-small octave A 16ths. The bottom staff shows Great octave D/A whole notes to (Bar 2 in 2/4 time) D/A quarter notes to D#/B quarter notes. Etc. (I won't get into the woodwinds right now! : ). [end session Sunday, March 06, 2011 at 11:08 pm]

The Main Title music includes the introduction to the old man (Spencer Tracy). The Main Title theme lasts only 11 bars. In Bar 12 (dvd 00:00:40), flute I is *solo* (highlighted, not actually the *only* instrument playing sounding *ppp* Line 2 F# dotted half note tied to 8<sup>th</sup> note to “5” 32<sup>nd</sup> notes E-D-C#-Line 1 B-A to (Bar 13, start of page 4) Line 2 D 8<sup>th</sup> (followed by rests). The bongo in Bar 13 plays “stile Cubano” (Cuban style) the rhythmic pattern of 8<sup>th</sup>-8<sup>th</sup> (crossbeam connected) played three times to 16<sup>th</sup>-16<sup>th</sup>-16<sup>th</sup>-16<sup>th</sup> (repeated next two bars). The marimba also plays this rhythmic pattern on small octave B/Line 1 E 8ths to B/F# 8ths staccato-marked and sforzando-marked, this two-note figure sounded 3X to B/E-B/F#-B/E-B/F# 16ths to (Bar 14) A/D to B/E 8ths sounded 3X to G/middle C (natural) to G/D to G/C to G/D 16ths. The two harps plat as

the marimba (same register). Both guitars play as the marimba but an octave higher register. After a half and quarter rest in Bar 13, violas sound *Harmonics* (tiny circle above each note) small octave B/E to B/F# to B/E to B/F# 16ths. Four middle violins here sound *pp* small octave B/E to B/E staccato and sforzando 8ths. Clarinet I plays *pp* Line 1 E to F# staccato 8ths played 3X to E quarter note. Clarinet II plays small octave B-B to B-B to B-B 8<sup>th</sup> note figures to B quarter note. The sop. Sax plays a passage on Line 2 B dotted half note tied to 8<sup>th</sup> to G-A-B “3” triplet 16ths to (Bar 14) A half note tied to 8<sup>th</sup>.

By Bar 37 the key signature changes to five sharps (B maj/G# min). In Bar 46 (dvd 00:01:59) you hear a five-note motif that will be heard a lot later in the movie. Track narrates off-screen “The old man was gray and wrinkled” (more like *white*-haired!). The solo cello plays *espr* Line 1 D# down to small octave F# 8ths (crossbeam connected) to G# up to Line 1 F# 8ths (crossbeam connected) to same F# half note decrescendo. The vibe plays this *p dolce* (same registers). After a quarter rest and 8<sup>th</sup> rest, the *solo* horn sounds *p < >* Line 1 F# [written Line 2 C#] 8<sup>th</sup> to same F# half note. Eight violins II play Line 1 B half note *pp >* in bowed trem effect. In Bar 50 (dvd 00:02:17) Spencer narrates, “Everything about him was old, except his eyes” (blue and cheerful as the sea). Violins play Line 2 D# down to Line 1 B 8ths (crossbeam connected) to B/D# tenuto 8ths up to D#/B/Line 3 D# tenuto 8ths to Line 2 D#/Line 3 D# tenuto half notes tied to (Bar 51 in 3/4 time) quarter note (followed by rests). Top staff violas are bowed trem on Line 1 A# to B-Line 2 D# 8ths to C# half note. Bottom staff violas are bowed trem on Line 1 f# to E# quarter notes to Fx/A# half notes. VC top staff are bowed trem on B/Line 1 D# quarter notes to D/D# quarter notes to A#/D# half notes. Bottom staff celli play bowed trem small octave A#-G# 8ths down to C# quarter note to D# half note. Etc.

Flute I is featured in various sections here playing flowing passages. For example, at the end of Bar 69 (dvd 00:03:04) flute I plays *p* Line 2 F# down to D# 16ths down to (Bar 70) Line 1 B up to Line 2 F# 8ths up to Line 3 E grace note to D# to C# to B “3” triplet value 8ths to same Line 2 B grace note to “5” quintuplet value 16ths A-G#-F#-E-D# to E grace note to D#-C#-B-C# 32<sup>nd</sup> notes to D# 8<sup>th</sup>. Note: I believe the key signature still maintains the five sharps...

-Reel 1/2 [two beers] The bongo, marimba and timbale are part o the percussion in this bar scene with the boy and the old man. The key signature is two sharps once again.

-Reel 1/3 *Andante Modto Dolce* in 12/8 time. Key signature of five sharps. Dvd location : 00:05:47. Clarinet I is solo playing small octave B [written Line 1 C#] quarter note legato to D# 8<sup>th</sup> to F# quarter note to E# 8<sup>th</sup> to G# quarter note to F# 8<sup>th</sup> up to Line 2 C# dotted quarter note tied to dotted quarter note in Bar 2 and to 8<sup>th</sup> note (followed by rests). After a dotted half note and quarter and 8<sup>th</sup> rest in Bar 1, the guitar is trem *p <* on Line 3 C# dotted quarter note tied to next bar as just given. The bongo there is trem *pp* on x-headed dotted quarter note to (Bar 2) x-headed 8<sup>th</sup> note (followed by rests). Some violins II are bowed trem here. The English horn takes over for the clarinet in Bars 3-4. Etc. Somewhere I have sheets on the following three cues but I misplaced them. If I find them soon I’ll delineate a bit.

- Reel 1/3 [Old Man's Hut]
- Reel 2/A [Baseball Game]
- Reel 2/1 [Old Man Asleep on Chair] George Parrish orchestrated this cue.

-Reel 2/2-2/3 [African Dreams] Emanuel orchestrated this cue. This is one of the best cues in the score, quite beautiful, gentle, dreamy themes as the old man dreams of Africa. In Bar 9 he starts to dream (dvd 00:14:13). I do not have the title page but it appears there are no sharps or flats in the key signature that I can tell so far. After a quarter and 8<sup>th</sup> rest in Bar 9, the flutes are flutter-tongued *ppp* on Line 3 C/# 8ths to B/D 8ths to A/C 8ths to (Bar 10) G/B too F/A 8ths to E/G to C/E 8ths to Line 1 A/Line 2 C half notes. The violins are *sul ponticello* playing a series of largely descending bowed trem 16ths. After a half and 8<sup>th</sup> rest in Bar 10 (dvd 00:14:17), 8 violins I play *pp espr* the beautiful dream theme of Line 2 E tenuto 8<sup>th</sup> to E up to G tenuto 8ths to (Bar 11) F half note tied to 8<sup>th</sup> note to F# tenuto 8<sup>th</sup> (the rest of the violins join in here) to same F# to A tenuto 8ths to (Bar 12) G half note tied to 8<sup>th</sup> note to G-G-Line 3 E tenuto 8ths, and so forth. At the end of Bar 10 harp I is gliss from Great octave C gliss line up to (Bar 11) descending glisses starting on Line 3 F-D-Line 2 B-A-F-D 32<sup>nd</sup> notes wavy gliss line downwards then up to Line 3 D-Line 2 B-G-F-D down gliss up to Line 3 F#-Eb-C-Line 2 A down gliss up to Line 2 A-F#-Eb- down gliss. Harp II is *col* harp I. In Bar 11 top staff violas are bowed trem *pp* on Line 1 D half note tied to 8<sup>th</sup> to C/Eb dotted quarter notes bowed trem to (Bar 12) C/E dotted half notes bowed trem to C/E non-trem quarter notes. Bottom staff violas are bowed trem on small octave A quarter note to G/B quarter notes tied to 8ths down to Eb/F# dotted quarter notes to (Bar 12) G/B dotted half notes bowed trem to G/A non-trem quarter notes. Top staff celli play non-trem small octave F half note tied to 8<sup>th</sup> note to F# dotted quarter note up to (Bar 12) an *espressivo* contrapuntal phrasing of Line 1 E quarter note down to small octave A to G 8ths crescendo to middle C down to A 16ths to G 8<sup>th</sup> tied to quarter note. The english horn joins in on Bar 12. Bottom staff celli are bowed trem on Great octave G/small octave D half notes tied to 8ths to Ab/Eb dotted quarter notes to (Bar 12) G/E dotted half notes to A/F quarter notes non-trem. CB play *pp* > small octave C half note tied to 8<sup>th</sup> note to same C dotted quarter note to (Bar 12) C dotted half note to C quarter note. Etc.

-Reel 2/4 [Old Man Wakes Boy] Maurice DePackh orchestrated this one. Dvd location: 00:16:20. After a quarter and 8<sup>th</sup> rest in Bar 1 in 3/4 time, 6 violins I sound *p* Line 2 B stand-alone 8<sup>th</sup> down to E up to G# 8ths (crossbeam connected) to (Bar 2) D#/F# side-bracketed double-stopped dotted half notes decrescendo hairpin. Six violins II here play Line 2 C#/E stand-alone 8ths to C#-D 8ths to (Bar 2) C# dotted half note. Violas here play Line 1 B 8<sup>th</sup> to A#-A 8ths to (Bar 2) A dotted half note decrescendo. Top staff celli here play Line 1 G# 8<sup>th</sup> to G down to C 8ths to (Bar 2) D# dotted half note. Bottom staff VC play *p* small octave B dotted half note tied to dotted half note next bar. The harp sounds *ppp* small octave B quarter note let vibrate in Bar 1. The marimba sounds *ppp* small octave B dotted half note trem (repeated next bar). After a quarter rest in Bar 2, the bongos sound *pp* three x-headed 8ths (notated just above the top staff line) down to another x-headed 8<sup>th</sup> (notated on the second line from the top of the staff) (all four crossbeam connected) up to x-headed 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The guitars

are trem on Line 1 B dotted half note. Horns play *ppp* Line 1 C# [written G#] tenuto half note (followed by a quarter rest) to (Bar 2) small octave B 8<sup>th</sup> to B 8<sup>th</sup> tied to half note. After two quarter rests and an 8<sup>th</sup> rest, bassoons play small octave B/middle C 8ths to (Bar 2) B/D# dotted half notes. In the same position, clarinets play *ppp* Line 1 A/Line 2 D 8ths to (Bar 2) A/C# dotted half notes. Oboes here play Line 2 D/G# 8ths to (Bar 2) D#/F# dotted half notes. At the end of Bar 2, the alto flutes plays *p* small octave B [written Line 1 E] 8<sup>th</sup> up to (Bar 3 in 12/8 time) Line 1 E [written A] dotted half note tied to 8<sup>th</sup> note. In Bar 3 the *solo* flute plays *p* Line 1 E quarter note up to G# 8<sup>th</sup> to B quarter note to A# 8<sup>th</sup> up to Line 2 C# quarter note down to B 8<sup>th</sup> up to Line 2 E dotted quarter note tied to (Bar 4) dotted quarter note and tied to quarter note to D# 8<sup>th</sup> to E grace note to C#-B-A 8ths to A grace note to G 8<sup>th</sup> to F#-G-F#-E 16ths to (Bar 5) middle C# dotted quarter note tied to 8<sup>th</sup> note (followed by rests). Then the alto flute takes over the passage in Bar 5. The guitars in Bar 5 are trem *p* > on small octave A/Line 1 E dotted half notes tied to 8ths (followed by rests). Etc.

-Reel 3/1 [Fisherman's Song] 4/4 time, key signature of 2 flats. Dvd location 00:17:17. Orchestrated by George Parrish. VC play *ppp* Great octave Bb whole note tied to next two bars and tied to (Bar 4 in 2/4 time) half note. *Sords* horns (top staff) play small octave Bb [written F] whole note tied to 8<sup>th</sup> note in Bar 2 (followed by rests) then whole note again in Bar 3 tied to 8<sup>th</sup> note in Bar 4. Bottom staff horns play the pattern in Bars 2-3 to overlap the altri horns. Guitars are trem on small octave Bb/Line 1 F whole notes (repeated next two bars). The flute plays the theme on Line 1 F tenuto 8<sup>th</sup> legato to G dotted quarter note to same G tenuto 8<sup>th</sup> legato to F dotted quarter note to (Bar 2) F tenuto 8<sup>th</sup> to G dotted quarter note up to Line 2 C grace note down to Ab tenuto 8<sup>th</sup> legato to F dotted quarter note. Alto flute I plays Line 1 D [written G] tenuto 8<sup>th</sup> to small octave B dotted quarter note, and so forth. Alto flute II plays small octave Bb 8<sup>th</sup> up to Line 1 Eb dotted quarter note, and so forth. The bongos and bass marimba play rhythmic patterns.

-Reel 3/1B [Drinks Coffee] DePackh orchestrated this cue on 12-2-57. Key signature of 5 flats in 12/8 time. Solo violins (muted) sounds *p* on the grace bar small octave A 8<sup>th</sup> up to (Bar 1) Line 1 Db quarter note to F 8<sup>th</sup> up to Ab quarter note to G 8<sup>th</sup> up to Bb quarter note to Ab 8<sup>th</sup> up to Line 2 Db quarter note tied to dotted quarter note next bar, and so forth. Clarinet I also plays this in the same registers. The alto flute comes in to play a phrase in Bar 2. Etc.

-Reel 3/2 [Song Reprise]Orchestrated by Maurice de Packh, dated 12/2/57. *Molto Marcia Modto* in 4/4 time key signature of two flats. The orchestrator actually inserted the players names on the title page for this cue. For example, Briggs plays the piccolo, Sal on clarinet I, Krise on clarinet II, Klein on clarinet III, Nichols on bass clarinet. *Con sordini* violins I (4) sound *pp* Line 1 F 8<sup>th</sup> legato mini-slur to G dotted quarter note crescendo to same G 8<sup>th</sup> to F dotted quarter note decrescendo. Eight violins II (also muted) play small octave Bb/Line 1 D 8ths to B/Eb dotted quarter notes to Bb/Eb 8ths to Ab/Db dotted quarter notes. Four violas play in mutes small octave F 8<sup>th</sup> to G dotted quarter note to G 8<sup>th</sup> to F dotted quarter note. Two top staff celli play (also muted) small octave D 8<sup>th</sup> to Eb dotted quarter note to Eb 8<sup>th</sup> to Db quarter note. Two bottom staff VC play Great octave Bb half note to Bb 8<sup>th</sup> to Ab dotted quarter note. After a

quarter rest in Bar 1, CB pluck *p pizz* small octave F 8<sup>th</sup> down to Great octave Bb 8<sup>th</sup> (followed by a quarter rest) to same Bb 8<sup>th</sup> up to small octave Bb 8<sup>th</sup>. Trombone III and the tuba play *pp* Great octave Bb half note (followed by a half rest) and repeated next two bars. Muted trumpet I plays *pp* Line 1 F [written G] 8<sup>th</sup> to G dotted quarter note < > (followed by a half rest) and repeated next two bars. Trumpet II plays D 8<sup>th</sup> to Eb dotted quarter note (repeated next two bars). Etc.

-Reel 3/2A [Out To Sea] George Parrish orchestrated this one. Key signature of two flats in 12/8-4/4 time. Dvd location 00:21:07. Four violas (and flute) sound *pp (sul pont)* bowed trem notes Line 3 F quarter note tied to triplet value 8<sup>th</sup> to E to Eb triplet 8ths to Db dotted quarter note to C 8<sup>th</sup>. Four VC play *ppp* Great octave F quarter note to F 8<sup>th</sup> to G quarter note to F 8<sup>th</sup> to Ab quarter note to F 8<sup>th</sup> to G quarter note to F 8<sup>th</sup>. Two CB are *col* the celli. Two guitars are trem on small octave Bb to Ab half notes (Bb to Db major chords) to (Bar 2) G half note trem (G min) to A half note (A tonality listed). Muted trombones play *pp >* Great octave Bb/small octave D/F dotted half notes to Ab/small octave Db/E dotted half notes *rinforzando*-marked. The marimbas play trem notes. Etc.

-Reel 3/2B [Flying Fish]

-Reel 3/3 [Moon Affects Her] DePackh orchestrated this one.

-Reel 3/3A [Bait]

-Reel 3/4-4/1 [Man o' War Bird] Parrish orchestrated this cue. Continuation [Pulled To Sea] Right after when the old man says, "He's not just looking, he's found something," we come to Bar 17 [dvd 00:25:38]. When he says, "Then come up nice," we are at Bar 64 [dvd 00:29:10]. After a quarter rest her, the first piccolo plays *pp flutter* Line 3 E-Line 2 B-C-A 16ths figure played 3X to (Bar 65) Line 3 Eb-Line 2 B-Line 2 C-Line 1 A 16ths flutter played 3x (followed by a quarter rest). Piccolo II plays Line 3 C-Line 2 G#-A-F# 16ths 3X, and so forth. The English horn and clarinet also play this pattern. Five violins play it on Line 3 C-Line 2 G#-A-F# 16ths. Violas play this an octave lower register. Etc.

-Reel 3/4 – 4/1 [Continuation]

-Reel 4/2 Ends on "Thank God he is traveling and not going down."

-Reel 4/3 [Sunset] 4/4 time, orchestrated by Manuel Emanuel. Cue # 38065. Dvd location 00:32:21. Scene: "It was cold after the sun went down." Violins I are rapidly bowed trem *pp* on 16<sup>th</sup> note figures Line 2 E-Line 3 C-F#-E (connected as a figure by two crossbeams) to D-C-Line 2 E-G to next figure of B-A-C-E to F#-E-Line 1 A-Line 2 C 16ths, and so forth in the next bar. The pianos are arpeggiando on Contra-octave F#/Great octave C/G/small octave C/E/G whole notes tied to whole notes next bar "let it ring out." Muted Pos sound *sf > pp* small octave G sforzando-marked whole note tied to dotted half note in Bar 2. The muted tuba plays this an octave lower register. After a quarter rest, flute I plays *p > pp* Line 3 D 16<sup>th</sup> to C dotted 8<sup>th</sup> to Line 2 B 16<sup>th</sup> to A dotted 8<sup>th</sup> to F# 16<sup>th</sup> to E dotted 8<sup>th</sup>. Etc.

-Reel 5/1 [Lurching of Fish] DePackh orchestrated this one. Ends on “I love you fish but I will kill you.”

-Reel 5/2 [Bird Resting]

-Reel 5/3 [Dawn] Herb Taylor orchestrated this cue. Cue # 38067. Dvd location 00:41:11. Key signature of 5 flats in C time. Eight violins I play *pp pont* bowed trem notes small octave Bb dotted quarter note to middle C 8<sup>th</sup> to Bb dotted quarter note to C 8<sup>th</sup> to (Bar 2) Db dotted quarter note to C 8<sup>th</sup> to Db dotted quarter note to C 8<sup>th</sup>. Four violins II are *Harm* (harmonics with the tiny circle above each note) Line 1 Bb half note trem to Ab half note trem to (Bar 2) Gb to F half notes trem. Two top staff violas are bowed trem small octave Gb whole note to (Bar 2) Bb dotted quarter note to Ab 8<sup>th</sup> to Bb half note. Bottom staff violas are bowed trem on small octave Gb half note down to Eb half note to (Bar 2) F whole note trem. Two top staff celli are bowed trem on Great octave Ab to Ab 8ths up to small octave Gb quarter note to Gb down to Great octave Ab 8ths to same Ab quarter note. Bottom staff celli pluck *pizz* Great octave Db up to Ab 8ths up to Gb quarter note to same Gb down to Great octave Ab 8ths down to Db quarter note. CB play *ppp* small octave Db whole note tied to whole note next bar. The timp is rolled on small octave Db whole note (silent next bar) and repeat next two bars as given. The harp plays “6” sextuplet 16<sup>th</sup> notes small octave Bb-Ab-Bb-Gb-Eb-Great octave Ab sounded 4X. Etc.

-Reel 5/4-6/1 [Marlin Surfaces] When the fish ascends from the deep, we are at Bar 6 in 2/4 time on (dvd 00:42::17). 14 violins I play Line 2 E rinforzando-marked 16<sup>th</sup> to D to Eb up to Ab 16ths to next figure of Gb rinforzando 16<sup>th</sup> down to E to F up to Bb 16ths to (Bar 7) Line 3 F rinforzando half note. Six violins II play the same in Bar 6 to (Bar 7) Line 2 Bb rinforzando half note *ff*. Violas play this an octave lower register to (Bar 7) Line 2 F rinforzando half note. Etc. Trombones in Bar 7 play *ff* Great octave Ab/small octave Gb/middle C rinforzando half notes to (Bar 8) Ab/Gb/C rinforzando quarter notes tied to 8<sup>th</sup> notes (followed by a 16<sup>th</sup> rest) to small octave Gb/Bb/Line 1 Db 16ths to (Bar 9 in 3/4 time) F/Ab/Bb quarter notes to Ab/Bb/Line 1 Db rinforzando 8ths to Ab/Bb/Db 16ths (followed by a 16<sup>th</sup> and dotted 8<sup>th</sup> rest) to Ab/Bb/Db 16ths to (Bar 10 in 2/4 time) Gb/Bb/C dotted 8ths to E/Ab/B 16ths, and so forth. Trumpets and horns also blare away quite brassily! Eight top staff violins play Line 3 Ab rinforzando quarter note tied to 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to Gb 16<sup>th</sup> to (Bar 9) Gb-F rinforzando 8ths to Bb 8<sup>th</sup> to Ab staccato 16<sup>th</sup> (followed by a 16<sup>th</sup> rest and dotted 8<sup>th</sup> rest) to Bb 16<sup>th</sup> to (Bar 10) Bb dotted 8<sup>th</sup> down to D 16<sup>th</sup> to D 8<sup>th</sup> to Eb 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Etc.

-Reel 6/2 [Casablanca Hand Wrestling] Key signature of 5 flats in 2/4 time. Dvd location 00:45:33. This is quite a famous scene in the movie with highly energizing music with Latin rhythms.

After an 8<sup>th</sup> rest in Bar 7 (the start of the hand-wrestling scene), 8 violins I play *ff* small octave Bb/Line 1 D sforzando-marked ( ^ ) 8ths (followed by an 8<sup>th</sup> rest) to same Bb/Db to Bb/Db sforzando 16ths > *pp*. Repeat next three bars. After an 8<sup>th</sup> rest in Bar 11, these violins then play the rhythm on middle C/Eb sforzando 8ths (followed by an 8<sup>th</sup> rest) to two such 16ths to (Bar 12(, after an 8<sup>th</sup> rest, Bb/Eb 8ths (followed by an 8<sup>th</sup> rest) to C/Eb-C/Eb 16ths. Six violins II play this rhythm on small octave Ab notes in Bars 7

thru 10 to (Bar 11) Bb notes to (Bar 12) Ab notes in the same rest pattern. Top staff violas play it on small octave F notes to (Bar 11) Gb notes to (Bar 12) F notes. VC/CB play small octave D quarter note up to Ab down to Great octave Ab 8ths. Four clarinets play the first pattern on small octave F/Ab/Bb/Line 1 Db notes to (Bar 11) I believe Gb/Bb/C/Eb notes, etc. The timbale plays a rhythmic pattern of 8<sup>th</sup> to 16<sup>th</sup> to another 16<sup>th</sup> that is tied to the next figure's 16<sup>th</sup> to three more 16ths. Basically, however, it is "fill in ad-lib." The bongo plays dotted 8<sup>th</sup> to 16<sup>th</sup> to two 16ths to 8<sup>th</sup> pattern. The conga drums play, after an initial 8<sup>th</sup> rest, 8<sup>th</sup> rest (followed by an 8<sup>th</sup> rest) to two 16ths. Bassoons play Great octave Ab-Bb 16ths to Ab 8<sup>th</sup> to Ab-Ab sforzando 8ths (repeated next bars). Open horns and Pos play the first rhythmic pattern already delineated. Etc.

The tenor saxophone is *solo* prominent playing *pp* the sexy melody line. After a quarter and 16<sup>th</sup> rest in Bar 10, the sax plays Line 2 Db-Eb-F [written Eb-F-G] staccato 16ths to (Bar 11) Gb sforzando 16<sup>th</sup> to same Gb [written Ab] dotted 8<sup>th</sup> to "3" triplet value 16ths Gb-Ab-Gb to F-Eb 8ths to (Bar 12) F 16<sup>th</sup> to Ab dotted 8<sup>th</sup> tied to 16<sup>th</sup> note, and so forth.

-Reel 6/3 [Back to Present/Rare Dolphin/Rigel] *Misterioso* in 3/4 time. I hand-copied parts of a cue I labeled as R6/3 but I also have another one with that R 6/3 designation, so I'm not sure exactly what I have for the following: Violins play *mf col legno* small octave G/Line 1 E rinforzando 8ths (followed by a 16<sup>th</sup> rest) to two such 32<sup>nd</sup> notes to four such staccato 8ths to (Bar 2) A/F notes in that same pattern. Violas play it on small octave E/B notes to (Bar 2) F/middle C notes. VC play it on Great octave E/B notes to (Bar 2) E/small octave C notes. CB play it on small octave E notes in both bars. The Caracas play the rhythmic pattern as well on x-headed notes. The timps are rolled on Great octave E dotted half note tied to next bar. The tuba plays *p* on Great octave E tied dotted half notes, and the Pos in felts on Great octave B to (Bar 2) small octave C notes. The harps are arpeggiando on Great octave E/B/small octave E/G/G/Line 1 E half notes (followed by a quarter rest) to (Bar 2) E/small octave C/F/A/middle C/F half notes.

I think the Rigel section starts on Bar 11 (dvd 00:49:08). The five flats are canceled here. *Sords* violins I (4) play ascending bowed trem 8<sup>th</sup> notes small octave B-Line 1 E-G# to B (all rinforzando-marked) with the final B 8<sup>th</sup> tied to half note bowed trem. Four violins II play it on small octave B up to E 8ths to G# dotted half note bowed trem. The other strings are bowed trem whole notes *ppp*. After a quarter and 8<sup>th</sup> rest, the celeste plays Lines 1 & 2 B 8<sup>th</sup> up to Lines 2 & 3 G# half notes. I believe here top violins play the same celeste notes non-trem. The small triangle is rolled on I believe a whole note (maybe a half note). Harp I is arpeggiando on Great octave C#/G#/small octave E/G#/B half notes let vibrate. Etc.

-Reel 7/1 [Fight with the Marlin] This cue opens with "The Moon had been up for a long time, but he slept on..." I really love that brief section of dramatic music in Bars 32-35 (dvd 00:53:08) when the old man vows, "...make him pay for it!" Quite a memorable phrase of music for me. Reminds me a lot of something that could be placed later in *The Guns of Navarone*. The strings are *spiccato sempre* (always or very sharp staccato). In 4/4 time, 16 violins all play Line 1 Eb dotted 8<sup>th</sup> to same Eb 16<sup>th</sup> to next figure of Eb-E-D-Eb rinforzando-marked 16ths to Ab-Bb 8ths to B dotted 8<sup>th</sup> to Bb 16th to (Bar 33) Eb 8<sup>th</sup> (followed by rests). Top staff violas play small octave G/Bb quarter

notes to Line 1 Eb-E-D-Eb 16ths to Eb up to G 8ths to I believe G# quarter note to (Bar 33 in 2/4 time) small octave F/Bb/Line 1 Eb dotted 8ths to small octave A 16<sup>th</sup> to A-G#-E-G 16ths to (Bar 34 in 4/4 time) Eb quarter note *pesante*, etc. Bottom staff violas play small octave Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to Eb-E-D-Eb 16ths to B up to Line 1 Eb 8ths to Eb dotted 8<sup>th</sup> to D 16<sup>th</sup> to (Bar 33) *col* top staff violas. Top staff celli play as the violins but an octave lower register to (Bar 33) Eb/G dotted 8ths to A 16<sup>th</sup> to Great octave A-G#-E-G 16ths to (Bar 34) small octave Eb quarter note, etc. Bottom staff plays as the top celli for the first half of Bar 32 to Ab down to Eb 8ths up to Ab dotted 8<sup>th</sup> to F 16<sup>th</sup> to (Bar 33) Great octave Eb/Bb dotted 8ths up to small octave A 16<sup>th</sup> down to Great octave A-G#-E-G 16ths down to (Bar 34) Eb quarter note, and so forth. CB pluck *pizz* small octave Eb/Bb quarter notes (followed by a quarter rest) to Ab quarter note (followed by a dotted 8<sup>th</sup> rest) to Bb 16<sup>th</sup> to (Bar 33) Eb quarter note (followed by a quarter rest) to (Bar 34) Great octave and small octave Eb quarter notes *pesante*, and so forth. After a half and quarter and dotted 8<sup>th</sup> rest in Bar 32, trumpets play small octave Bb/Line 1 D/Bb staccato 16ths to (Bar 33) small octave G/Bb/Line 1 Eb dotted 8ths (followed by rests). Harp II is arpeggiando on unclear quarter notes, etc. Horns in Bar 32 play small octave G/Bb/Eb 8ths (followed by an 8<sup>th</sup> and quarter rest) to Cb/Eb/Ab 8ths to E/G/Bb 8ths to (unclear). At the end of Bar 32, clarinet I plays Line 1 D 16<sup>th</sup> *p* < to (Bar 33) Eb dotted 8<sup>th</sup> down to small octave A 16<sup>th</sup> to A-G#-E-G 16ths. Other woodwinds play here as well. Etc. There's too much notey activity going on in this action cue to delineate further!

-Reel 7/2 [Sun Rising for Third Time] Parrish orchestrated this cue. The old man brings the marlin in and eventually kills it.

-Reel 8/1 [Go Southwest to Home] Herb Taylor orchestrated this cue. Song reprise.

-Reel 8/2 [Shark] Parrish orchestrated this cue. Dvd location 1:01:38. Three horns in Bar 1 sound *pp* < *sf* small octave Eb-Eb [written Bb-Bb] *rinforzando* 16ths to Eb 8<sup>th</sup> to Eb *sforzando* quarter note tied to (Bar 2) to 16<sup>th</sup> staccato and *rinforzando* (followed by a 16<sup>th</sup> rest) down to C-C 16ths to C-Eb *sforzando* 8ths *sfz* to (Bar 3) D- *sforzando* 8<sup>th</sup> to C *rinforzando* 8<sup>th</sup> (followed by rests). So a nice, sinister phrase here denotes something potentially evil or destructive! Etc.

-Reel 8/3 [Sharks Return]

-Reel 9/1 [Sunset/Night] Mike Heindorf orchestrated this cue.

-Reel 9/2 Herb Taylor orchestrated this one.

Etc. The score ends on Reel 10/7 [Old Man Dreams/Finale] Cue # 38079. Key signature of six flats (Gb maj/Eb min) in 4/4 time. This one was orchestrated by George Parrish. Instrumentation: 20 violins, 6 violas, 6 VC, 3 CB, celeste, 2 pianos, 2 harps, timp, marimba, vibe, tuba, 3 Pos, 3 trumpets, 3 horns, 2 Fags, bass clarinet, Sop. Sax, Alto Sax, 2 clarinets, English horn, oboe, 3 flutes. Sometimes there are 3 clarinets and two bass clarinets, so doubling involved. Violins are initially silent. Violas are divided bowed trem *sul pont* effect. Two alto flutes play. After a half rest in Bar 1, alto flute I plays *mp* < > Line 1 Eb [written Ab] tenuto 8<sup>th</sup> short gliss wavy line to Db [written Gb] 8<sup>th</sup> tied to quarter note. Alto flute II plays Cb [written Fb] tenuto 8<sup>th</sup> gliss line to small octave Ab [written Db] 8<sup>th</sup> tied to quarter note. Etc. Pos I plays *pp* < > Line 1 Db 8<sup>th</sup>

short wavy gliss line to Eb 8<sup>th</sup> tied to quarter note (followed by a half rest). Pos II plays small octave Gb 8<sup>th</sup> gliss line to Bb 8<sup>th</sup> tied to quarter note (followed by a half rest). Pos III in Bar 1 play small octave Bb 8<sup>th</sup> gliss down to Gb 8<sup>th</sup> tied to quarter note (followed by a half rest). Repeat the Pos in Bars 2-3. The tuba plays Great octave Gb 8<sup>th</sup> to Eb dotted quarter note to Ab 8<sup>th</sup> down to Db dotted quarter note. After a half rest in Bar 1, the marimba sounds *ppp* middle Cb/Eb trem 8ths down to small octave Ab/Line 1 Db dotted quarter notes trem decrescendo hairpin. Etc. Top staff celli (four of them) are bowed trem *sul pont* on divisi Great octave Gb/small octave Db 8ths to Bb/Eb dotted quarter notes trem to Ab/Eb 8ths to Ab/Db dotted quarter notes. After a quarter rest, 2 bottom staff celli pluck pizzicato small octave Eb down to Great octave Eb staccato 8ths (followed by a quarter rest) to Db down to Great octave Db staccato 8ths (repeated next bar for these two). Etc.

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-Marjorie Morningstar (1957) \*\* [music \*\*\*\*]

[http://www.amazon.com/Marjorie-Morningstar-Gene-](http://www.amazon.com/Marjorie-Morningstar-Gene-Kelly/dp/B00005U12Q/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293598383&sr=1-1)

[Kelly/dp/B00005U12Q/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293598383&sr=1-1](http://www.amazon.com/Marjorie-Morningstar-Gene-Kelly/dp/B00005U12Q/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293598383&sr=1-1)

I already discussed a fair number of cues from this film in my Blog # 27 written in May, 2006, so you can consult that source:

<http://www.filmscorerundowns.net/blogs/27.pdf>

The music is classic romantic Max Steiner, and I give it a four-star rating. The movie itself is fundamentally flawed, and I was almost tempted to just give it a three-star rating but I liked several of the stars. Come to think about it, I'll change it officially to a two-star rating! One fundamental flaw was the top bill star casting together of the romantic leads. Keep Natalie Wood, but Gene Kelly as her love interest and mentor is simply terrible casting. It makes a certain logical sense to cast him because, after all, he is a well-known dancer and *fits* the role in the movie in that capacity. But he was too simply old for the role, and even worse, there was really no onscreen chemistry between them. The later brief pairing of Natalie Wood and Martin Balsam was also worth a few chuckles! Most people would laugh to themselves, and ask in disbelief, "are they kidding?!" There was more of a connection between Wood and Martin Milner but even here it was a taffy stretch, not much of a strong bond because it was more a one-sided fascination (Milner's character). I enjoyed Carolyn Jones in the movie, Everett Sloane, Martin Milner, Ed Wynn, and Claire Trevor. I liked Natalie Wood a lot better in another B movie in that general period, *Cash McCall*, and there was a far better chemistry between her and James Gardner. Max's music was more enjoyable there as well. It was a lighter-tone movie. I really liked Dean Jagger's role there as Natalie's dad.

I always smile when I see *Marjorie Morningstar* and come to the intro to her character (dvd 00:05:16). Mother comes into Marjorie's bedroom and we first see Marjorie in her light blue full slip bending down to adjust her nylons! So she is already established as a sex-object to the audience! She rather nicely competes with Elizabeth

Taylor in her scene donning a full slip in *Butterfield 8*! Both looked pretty hot! Of course when I saw it in the original release when I was 7 or 8 years old, I didn't give it a passing thought! I was dragged to this movie by my mom, and I probably was busy munching on popcorn waiting for an action scene to show up in the movie (there are none!).

The cue sheets are dated March 5, 1958. The movie was a Beachwood Pictures, Inc. Production, distributed by Warner Bros.

	<u>Reel 1 &amp; 2</u>	<u>Composer</u>	<u>How Used</u>	<u>Time</u>
1.	Emblem	Ray Heindorf/Max Steiner	Bkg. Instr.	00:07
	[Note: That "Emblem" music was cut off on the dvd]			
2.	Marjorie Morningstar	" "	Bkg. Inst.	1:05
3.	A Very Precious Love	- Paul Francis Webster/Sammy Fain		:25
4.	Uncle Samson	- Heindorf/Steiner	Bkg. Inst.	1:55
5.	Marjorie Morningstar	" "	" "	:55
6.	Uncle Samson	" "	" "	:45
7.	Haftorah	- Max Helfman/Ray Heindorf	Vis. Voc.	:50
8.	College	- Steiner/Heindorf	Bkg. Inst.	:12
9.	Marjorie Morningstar	" "	" "	:12
10.	"	" "	" "	:40
11.	Bugle Call	- Unknown(Pub. Domain)	Vis. Inst.	:25
12.	O Tamarack	- Lenny Adelson	Vis. Voc.	:35
<u>Reel 3 &amp; 4</u>				
13.	Gotta Be This Or That	- Skylar	Bkg. Inst.	:30
14.	Trade Winds	- Friend/Tobias	" "	:35
15.	South Wind Blues	- Randolph Rayburn	" "	:15
16.	Drums	- Ray Heindorf	" "	:04
17.	South Wind Blues	- Rayburn	" "	1:10
18.	A Very Precious Love	- Webster/Fain	" "	1:45
19.	Giocoso	- Steiner/Heindorf	" "	1:08
20.	Marjorie Morningstar	- Steiner/Heindorf	" "	:12
21.	Rehearsal	- Ray Heindorf	Vis. Voc.	1:35
22.	Action	- Steiner/Heindorf	Bkg. Inst.	:20
23.	Uncle Samson	- Steiner/Heindorf	" "	:45
24.	Drums	- Heindorf	Vis. Inst.	:12
25.	Drums	"	Bkg. Ins.	:07
<u>Reel 5 &amp; 6</u>				
26.	Interim	- Steiner/Heindorf	" "	:12
27.	Marjorie Morningstar	" "	" "	:43
28.	A Very Precious Love	- Webster/Fain	" "	1:05
29.	The Lake	Steiner/Heindorf	" "	1:45
30.	Uncle Samson	" "	" "	:20
31.	A Very Precious Love	Webster/Fain	" "	3:20
32.	" "	" "	" "	:30
33.	Fiesta	- Ray Heindorf	Vis. Inst.	:13

34.	La Cucaracha - arr. Heindorf	“ “	:20
35.	Adios Mama Carlotta “	“ “	:20
36.	Rock Cucaracha - Lyn Murray/Heindorf	“ “	:55
37.	Would You Believe Me - Tobias/Jerome/Heindorf	Bkg. Inst.	3:50
38.	Zing Went The Strings Of My Heart – Hanley	“ “	:45
39.	Fanfare - Heindorf	Vis. Inst.	:04

#### Reel 7 & 8

40.	Introduction - Heindorf	Bkg. Inst.	:05
41.	Jarabe Tapatio - arr. Heindorf	“ “	:22
42.	Fiesta - Heindorf	Vis. Inst.	:15
43.	Jarabe Tapatio - arr. Heindorf	Bkg. Ins.	:15
44.	Fiesta - Heindorf	“ “	:20
45.	Jarabe Tapatio “	“ “	:06
46.	The Bull - Heindorf	“ “	:37
47.	Matador - Heindorf	“ “	:40
48.	Jarabe Tapatio - “	“ “	:04
49.	Old Russian Folksong - Arr. Heindorf	“ “	1:10
50.	A Very Precious Love- Webster/Fain	Vis. Voc.	2:50
51.	Just One Girl - Kennett/Udall	Vis. Inst.	:45
52.	For You - Dubin/Burke	“ “	:35
53.	Just One Girl - Kennett/Udall	“ “	1:02
54.	A Very Precious Love – Webster/Fain	Bkg. Ins.	:10
55.	Development - Steiner/Heindorf	“ “	:07
56.	Marjorie Morningstar - Steiner/Heindorf	“ “	:20
57.	A Very Precious Love- Webster/Fain	“ “	:40
58.	Dead - Steiner/Heindorf	“ “	:43
59.	Uncle Samson “	“ “	:27
60.	College “	“ “	:15
61.	Action “	“ “	:12
62.	Fame - Frances E. Friedman/Goldie Terr/Pauline Swerling		:45
63.	Marjorie Morningstar - Steiner/Heindorf		:30
64.	When Johnny Comes Marching Home - Arr. Heindorf		:10
65.	Incidental - Steiner/Heindorf		:25
66.	Gee But You’re Swell - Tobias/Baer	Vis. Ins.	1:30

#### Reel 9 & 10

67.	A Very Precious Love- Webster/Fain	Vis. Ins.	1:22
68.	Run - Steiner/Heindorf	Bkg. Ins.	:14
	[dvd location 1:12:37. Classic motion phrasing by Steiner! Marjorie runs to meet David (Martin Balsam) and they break off their “relationship.”]		
69.	Marjorie Morningstar - Steiner/Heindorf	Bkg. Ins.	:23
70.	A Very Precious Love		:22
71.	“ “ “		:55
72.	Chad Gadya - arr. Heindorf	“ “	:48
73.	A Very Precious Love		:12

74. Wally's Show - Heindorf " " :17  
[dvd 1:17:00]
75. Wally's Show " :15
76. A Very Precious Love 1:35  
[dvd 1:21:44. The music starts off with the Precious Love theme but at 1:22:18 is a nice "looking" end segment as Marjorie looks for Noel. But I think the segue to this section actually belongs to # 76 below since that segment lasts only 12 seconds, as indicated...]
76. Still Looking - Steiner/Heindorf :12  
[dvd 1:22:18. See immediately above. I really like this short sequence, unfortunately the full score to it was missing. However, I delineated what I could in Blog # 27]
- Etc.

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-Signs (2002) \*\*\* 1/2 [music \*\*\*\*]  
<http://www.amazon.com/Signs-Vista-Mel-Gibson/dp/B00005JL3T>

This is a pretty entertaining alien movie by M. Night Shyamalan, although not as scary and paranoia-inducing as Carpenter's *The Thing* made 20 years earlier. It has a very satisfying conclusion that makes everything complete and finalized. *The Thing* had a far different type of ending that nevertheless fit the theme of the movie (again, paranoia). Like that movie, *Signs* has a great ensemble of stars. I really liked Joaquin Phoenix in his role as Graham Hess's (Mel Gibson) brother, Merrill. He had the choice part of being the hero at the end of movie beating the crap out of that gangly alien with his baseball bat ("Swing away!")! Mel Gibson did an admirable performance as well. This obviously was before he started going off the deep end with his inappropriate behavior that news shows and Larry King and entertainment shows would feature in the last few years. Now Charlie Sheen in the headline maker in that area! And I really enjoyed that segment starting at 00:25:40 in the Army recruitment office that Merrill visited. That little monolog by SFC Cunningham (acted perfectly by Ted Sutton!) was just terrifically entertaining. He start off with, "I got it figured...." and then discussed how people approached him about strangers in the area, in the shadows, covert-like, probing and evaluating the level of danger, assessing the situation before it is clear for the "rest of them." That to me was a showstopper in the movie. Sutton briefly stole the scene, so to speak. Perfect casting! Too bad he hasn't done much that I could see from imdb.com.

The music score by James Newton Howard is quite excellent, in my opinion. Normally I do not gravitate to the current crowd of composers. The last "new" guy I liked who I thought had a lot of promise was James Horner back in the early Eighties (before he started going downhill, in my opinion)! I was first aware of Howard's music way back in 1986 with *Nobody's Fool* (Paul Newman vehicle)—one of my wife's favorite movies. I did not think much about the understated music, but it was "ok" or fitting. I saw *Outbreak* and *The Fugitive* and other intervening movies before *The Sixth Sense* but they

did not overly impress me beyond thinking he was a competent composer. He got more of my attention with *Sixth Sense* but especially a few cues from *Unbreakable* really got my attention. And then immediately after that in 2000 was *Vertical Limit* that I liked too. But *Signs* is probably the most impressionable score for me. I'll have to revisit *Dreamcatcher* and other scores to see how I personally rate them. *King Kong* did not move me so much. I haven't yet seen the latest M. Night movie, *The Last Airbender* that Howard scored for. I'll rent it this week at Red Box. ....

[8:36 pm Tuesday. Yes, I rented *The Last Airbender*. It probably should've been called, *The Omega Raspberry*. For some reason this movie reminds me somewhat of *Dune*--how uneven and episodic it was, but it is a masterpiece compared to this movie. Even the awful recent *Prince of Persia* is better than it. Some of Howard's music caught my attention such as when the Avatar was rescued first from the Fire nation ship. Good, competent music for this flop, but not necessarily noteworthy except for a few cues. *Signs* is a far better M. Night movie, and a much better score.

Incidentally, I really liked M. Night's *Lady in the Water* flick as well, although it is a weaker movie than *Signs* and *The Sixth Sense*. Paul Giamatti was an enormous plus in that movie.

“Main Titles” for *Signs* (1M1, V. 4) really impressed me. Terrific cue that really puts you on edge, playing on soft eerie passages to loud brassy staccato ones. The cue starting at 00:33:24 when the kids try to get a better radio signal on top of the car (a communication from the aliens!).

In Bar 1 of the Main Titles we have the time signature initially of 3/4 time but no tempo-marking. The orchestrator is Pete Anthony. Initially there are two soli violins, 1 solo viola, and two soli celli. Cello II sounds *pppp* Line 1 D dotted half note tied to dotted half notes next two bars. After an 8<sup>th</sup> rest in Bar 1, cello I sounds *pppp* and also *Harm. Sounding* Line 1 A 8<sup>th</sup> tied to half note and tied to dotted half notes next two bars. After an 8<sup>th</sup> rest, the solo viola plays *Harm. Sounding* Line 2 Eb 8<sup>th</sup> tied to half note and tied to dotted half notes thru Bar 3. Solo violin II plays Line 1 D 16<sup>th</sup> tied dotted quarter note and to half note and to dotted half notes next two bars. That violin also plays the A dotted quarter note tied to half note, and so forth. Violin I, after an initial 8<sup>th</sup> rest, plays Line 2 Eb 8<sup>th</sup> tied to half note and tied to dotted half notes next two bars. This is repeated in Bars 4-6 (Bar 6 in 4/4 time being a tied whole note). Repeat also in Bars 7-9 in 3/4 time. In Bar 7, after an 8<sup>th</sup> rest, two Ocarinas join in with the D/Line 2 Eb 8ths tied to half notes and tied to dotted half notes next two bars. In Bars 10-12, the two soli violins are silent. Note that it is 5/4 time in Bar 12 so that the tied notes are dotted half notes to half notes and also now tied to (Bar 13 in 4/4 time) whole notes and tied to the full Bar 14--supposedly still 4/4 time but the violas and two celli show a tie to dotted half note (instead of, correctly, whole notes). You can also see a misalignment of the staves here, so obviously it was meant to be an earlier version not corrected in version 4 (bad cut & paste job from what I can tell, or else a simple case of bad proof-reading or double-checking).

In Bar 13 (when the “Signs” title card appears) the music erupts with a series of repeat staccato three-note figures (two 16ths to an 8<sup>th</sup>). Flute I sounds *mf* Line 2 D up to G staccato 16ths up to Line 3 Db staccato 8<sup>th</sup> (followed by two quarter rests) to another

such figure to (Bar 14), after a quarter rest, another such three-note figure (followed by a quarter rest) to D-G-Bb-Line 3 Db legato 32<sup>nd</sup> notes to I believe the same Db 8<sup>th</sup> (staccato-marked). The oboe in Bar 13 plays *mf* Line 1 A staccato 8<sup>th</sup> up to Line 2 D staccato 8<sup>th</sup> (followed by two quarter rests) to A up to D staccato 8ths (Bar 14 has the oboe playing this pattern on the 2<sup>nd</sup> and 4<sup>th</sup> beats). After a quarter rest in Bar 13, clarinet I plays what appears to be untransposed notes Line 1 D up to A staccato 16ths up to Line 2 Eb 8<sup>th</sup> to another such figure (followed by a quarter rest), then on the 1<sup>st</sup> and 3<sup>rd</sup> beats next bar. After a quarter rest, the bassoon plays as the oboe but an octave lower register, so small octave A up to Line 1 D staccato 8ths to A-D 8ths again (followed by a quarter rest) to (Bar 14) A-D 8ths (followed by a quarter rest) to A-D 8ths (followed by a quarter rest).

The two harps seem to be sharing the same staff. Unusually so we have harp I (marked “1.”) playing *mf* Line 1 A up to Line 2 D 16ths to Eb 8<sup>th</sup> figure followed by “2.” (harp II) playing that same figure, then back to harp I and then to harp II on the 4<sup>th</sup> beat (repeat next bar). I think it would’ve been better to simply assign a separate staff for each harp. The Ocarinas in Bar 13 play Line 1 D/Line 2 Eb whole notes tied to next bar decrescendo hairpin. The piano (top line) plays the three-note figures on each beat while the bottom line plays the two-note figures. The 1<sup>st</sup> violin plays forte Line 1 D up to A 16ths to Ab/Eb 8ths (repeated on the 3<sup>rd</sup> beat) to (Bar 14) another such figure (followed by a quarter rest) to Eb-Eb-Eb-Eb 16ths figure played twice and crescendo. After a quarter rest in Bar 13, violin II plays the same three-note figure (and on the 4<sup>th</sup> beat) to (Bar 14), after a quarter rest, the same figure to Line 1 A-A-A-A to A-A-A-A 16ths. After a quarter rest in Bar 13, it appears altri violins (I believe just two) pluck *pizz* and forte Line 1 D quarter note (followed by a half rest) and repeated next bar.

There is a dynamic build of the orchestra in Bar 15. Bassoon I plays legato *mp* small orchestra B-A#-B-A# 16ths figure played 4X (repeated thru Bar 20). Bassoon II plays this contrary motion of A#-B-A#-B 16<sup>th</sup> note repeat figures. This is a very dissonant m2 interval. Three horns with metal mutes play small octave A#/B/Line 1 D# (untransposed, so a “C” concert score) 8ths (followed by two 8<sup>th</sup> rests) to same A#/B/D# 8ths (followed by an 8<sup>th</sup> rest) to A#/B/D# 8ths (followed by an 8<sup>th</sup> rest) to same A#/B/D# 8ths to (Bar 16), after a quarter rest, same A#/B/D# 8ths (followed by an 8<sup>th</sup> rest), and so forth. Both harps now play the same three-note figures discussed earlier. Etc., etc.

Skipping to Bar 26 (dvd 00:01:26) when the Visual Effects Supervisors title card snaps on, all six horns boldly and loudly sound (not sure from the score if the metal mutes are taken off but it sounds so) Line 1 E-E-E-E 16ths (the first E 16<sup>th</sup> is *rinforzando*-marked) to E-E-E-E 16ths again crescendo hairpin to F *rinforzando* 16<sup>th</sup> to Eb 16<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) and repeat next three bars. Violins also play this general pattern but continued to end of each bar. So we find Line 1 E-E-E-E 16<sup>th</sup> (the first note is *sforzando*-marked) crescendo to E-E-E-E to F-D#-E-C 16ths to D-D#-E-G# 16ths (repeat except for one note change at the end of Bar 29 to I believe Line 1 B 16<sup>th</sup>). After a half and quarter rest in Bar 26, the harps are gliss from Line 1 E quarter note up to (Bar 27) Line 3 D 8<sup>th</sup> (three more such glisses for succeeding bars). Here the piano plays Line 1 E-I believe A#-B-Line 2 E-F-G#-, etc (unclear) 32<sup>nd</sup> notes to *rinforzando* 8ths next bar. Etc. I don’t want to get too much into this, especially with hard-to-read material.

I don't know why the orchestrator did not transpose the full score. I see a lot of these "new" guys (this generation) tend to do concert "C" scores and not properly transpose the transposing instruments such as the Bb clarinets and trumpets, the horns, and so forth (as Herrmann did, as Murray Cutter did, and at least 90% of all the other back in the "old" days). Is it laziness? Is it they're simply not proficient in it and tend to make a lot of mistakes if they tried? Is it what the composer wants (unlikely)? After all, when the Parts are done, they have to be converted to a transposed score—normal way for the professional player to read the music. I don't know. If I ever get into a room with a bunch of these younger orchestrators, I'll ask! [end session Tuesday, March 08, 2011 at 11:05 pm]

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-Vertical Limit (2000) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Vertical-Limit-Special-Scott-Glenn/dp/B00003CXQG/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292986687&sr=1-1](http://www.amazon.com/Vertical-Limit-Special-Scott-Glenn/dp/B00003CXQG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292986687&sr=1-1)

Speaking of James Newton Howard's music, here is another score he did for this movie. Now: I know a lot of people did not care much for this action flick, but I thought it was good escapist entertainment. It reminds me somewhat of Stallone's *Cliffhanger* that I also liked (but was much more violent). I like the stars, especially Chris O'Donnell (I remembered him from the two *Batman* movies), Bill Paxton and Scott Glenn. There are a fair number of excellent "Freeze Frame" shots (as I call them) when you hit the pause button on the dvd and you see the still frame of a picturesque shot (natural, special effects, whatever). Some of the opening cliff-climbing shots are nice. The digital placement of K-2 in the 00:12:58 scene is nice. I liked the "Rescuers Arrive" chapter when the helicopter perilously lets off the rescue party onto a mountain cliff. This includes, say, 1:00:59 and 1:03:34. The ledge-cracking scene is nice. A free frame location is 1:16:30. Be sure to listen to the commentary by the director (Martin Campbell) and Lloyd Phillips because it provides lots of insights and info on the making of the scenes. They briefly praise the composer starting at 00:23:34. The director states that Howard is a "very clever composer" who wrote maybe about 90 minutes of music that never intruded but helped the scenes and create mood.

I discussed this score in my Blog # 26. Here's the paste below but with added information from today's observation of the dvd, add cue delineations, and so forth:

"As I mentioned above, while I do not have access to the *King Kong* written score, I did very briefly study James Newton Howard's score for *Vertical Limit*. I looked at it at Columbia five years ago when I researched Goldsmith's score for *Hollow Man*. Howard's score is a "Concert Score." This means that the full score is not transposed to the proper notes for transposing instruments such as the alto flutes, clarinets, horns, and so forth. This is curious. I wonder why the orchestrators (Brad Dechta, Jeff Atmajian, Pete Anthony, Jon Kull, Frank Bennett) do this?? Why let the copyists do the transposing? The score is dated June 18, 2000.

Here is a partial list of cues:

- 1M0 V. 1 “Opening” Orchestrated by Brad Dechta.
- 1M1 “Royce’s Sacrifice” v. 2. Orchestrated by Jeff Atmajian.,
- 1M2 v.2 “Three Years Later” in 4/4 time.
- 1M3 v. 5 “The Hospital” 82 bars orchestrated by Atmajian.
- 2M1 “Base Camp” 14 pages, 54 bars. Orchestrated by Pete Anthony.
- 3M1 v. 2 “Wick Questions Vaughn” in 4/4 time. 39 bars, 10 pages.
- 3M2 v. 3 “Annie & Peter” in 4/4 time. 26 bars. Orchestrated by Dechta.
- 4M1 v.6 “Team Takes Off” 32 pages, 128 bars. Orchestrated by Dechta
- 4M2 “Peter’s Fear of Storm” in 5/8 time. 122 bars, 32 pages. Orchestrated by Kull.
- 5M1 “The Storm” in 5/8 time. 16 pages, 73 bars. Orchestrated by Atmajian,
- 5M1A “First Avalanche” v. 2 in 4/4 time. Orchestrated by Atmajian.
- 5M2 v. 2 “Morse Code” in 4/4 time. 9 pages, 35 bars. Orchestrated by Brad Dechta.
- 5M3R v.2 “I Won’t Let Annie Die” in 4/4 time. 24 bars. Bowed trem *sord* violins, solo english horn, etc.
- 6M2 v. 2 “I Need One More” 25 bars.
- 6M3 v. 2 “Rescue Preparations” v. 2 in ¾ time. 43 bars. Marimba, bass marimba, piano, celeste, etc.
- 6M3 R v.3 “Rescue Preparations”
- 6M4 v. 3 “Kiss My Ass Goodbye”
- 7M1 v. 2 “Wick Agrees” Clarinet solo, then horn I solo, etc.
- 7M2 “Rescuers Arrive” in 6/8 time. 41 pages, 154 bars.
- 8M1 v.2 “Vaughn Levels With Tom” in 6/4 time. 12 pages, 47 bars.
- 8M2 v.3 “Peter & Wick Argue” in 4/4 time. 8 pages, 31 bars. *Sords* strings, etc.
- 8M3 v.4 “Ice Wall” in ¾ time. 16 pages, 65 bars.
- 9M1 “Cyril Slips” 28 bars.
- 9M2 “Annie Tries for Pack” 7 bars
- Cyril Hangs/Annie Pack” 129 bars, 33 pages.
- 9M5 v. 4 “Avalanche” 44 bars, 11 pages.
- 10M1 v.3 “Vaughn Makes Up Mind” 15 bars. Solo. E.H.
- 10M2 v.2 “Peter & Monique” 9 bars
- 10M3 v.2 “Malcolm & Kareem” 35 bars
- 10M4 v.3 “Nitro Reacts To Sun” in 4/4 time. Violins play Line 1 A#/B bowed trem tied whole notes, while violas play on E/F highly dissonant 2<sup>nd</sup> intervals. There are also cup-muted trumpets, large log drum, gran cassa, etc. 84 bars.
- 11M1 v.3 “Don’t Touch Her” 53 bars
- 11M2 v.4 “Annie, What Is It?” 35 bars.
- 12M1 v.2 “Vaughn Kills Tom” 24 bars
- 12M2 “Peter Sets Out” 61 bars.
- 12M3 v.4 “Tom’s Heart” 7/8 time, orch. Frank Bennett, 88 bars.
- 12M4 v.5 “Finding Annie & Vaughn” Bennett, 100 bars.
- 13M1 v. 6 “The Rescue” 103 bars, orch by Jeff A.
- 13M2 v.2 “It’s A Good Song” 46 bars.

The “Opening” cue (not sure now if this is the exact version used in the final pic) has, in Bar 5, violins I playing *pp cresc poco a poco* on Line 1 Eb whole note tied thru Bar 11. In Bar 12, violins I are then *div* on Eb/G whole notes *mf* to (Bar 13 in  $\frac{3}{4}$  time) Eb/G dotted half notes to (Bar 14 in 4/4 time) I believe Fb/A whole notes *f* <. Back in Bar 5, violins II play whole note Line 1 D tied thru Bar 9 to (Bar 10) now *divisi* on D/F whole notes tied to next two bars to (Bar 13 in  $\frac{3}{4}$  time) dotted half notes to (Bar 14 in 4/4 time) Eb/G whole notes *forte* crescendo. Back in Bar 5, violas play on small octave G whole note tied thru Bar 12 to (Bar 13 in  $\frac{3}{4}$  time) dotted half note to (Bar 14) now *div* on G/Line 1 D notes. Violins and violas are silent in Bar 15. In Bar 6, VC show up to play Great octave C whole note tied thru Bar 9 to (Bar 10) Great octave and small octave C whole notes tied thru Bar 12 to (Bar 13) dotted half notes to (Bar 14, back in 4/4 time) C whole notes to (Bar 15) Great octave (only) C whole note *p* level. CB play almost the except that there is no written small octave C notes. In Bar 15, the G. Cassa sounds *mf* (*L.V.*) a whole note, and the timp sounds Great octave C whole note.

In Bar 21 [dvd 00:00:46], when the “Vertical Limit” show card shows up, three flutes play in 6/4 time in effect descending to ascending 16<sup>th</sup> note legato figures three times repeated next few bars. We find Line 3 C *rinforzando* 16<sup>th</sup> down to Line 2 G to F to Eb 16ths (connected by two crossbeams) to F-Line 2 C back up to F to G 16ths (connected by two crossbeams). Repeat two more times in Bar 21. The violins also play *forte* and *Vigorouso* this same pattern and register of notes thru Bar 24. Clarinets play ascending 16ths middle C-Eb-F-G 16ths (connected by two crossbeams) and played 6 times (again in 6/4 time signature), and repeated next few bars. VC/CB play *forte* on Great octave C *rinforzando* whole note tied thru Bar 24. Horns and violas play *ff* the pronounced melody line of middle C [Line 1 G written if the score was transposed!] *rinforzando* half note up to G *rinforzando* half note to Bb *rinforzando* quarter note legato to A quarter note to (Bar 22) Bb *rinforzando* half note legato mini-slur down to G half note up to Line 2 C *rinforzando* quarter note legato down to Line 1 G quarter note to (Bar 23) Bb *rinforzando* half note legato to F half note down to C legato up to F quarter notes to (Bar 24) G dotted whole note *crescendo fortissimo*. The timp and gran cassa in Bar 21 sound *forte* a half note (Great octave C for the timp) to (Bar 22), after a whole rest, another half note.

This version I studied was obviously a pre-final version because starting at the end of Bar 24 the four trumpets and violins take over the Vertical Limit long melody line (the horns took 13 notes combined). However, this sequence was cut out of the movie, either because the scene was cut or because they simply decided to used the Visual Vocal lame singing of the brother and sister starting at around the 00:01:07 point on the dvd. This is quite unfortunate because I would’ve much preferred hearing Howard’s good, outdoor-sy music here. Oh, well.

After a whole rest in Bar 24 still in 6/4 time, four trumpets then take over the melody line *p* < on Line 2 C [Line 2 D if the score was written transposed!] half note to (Bar 25) same C to D half notes to Eb legato to F quarter notes to (Bar 26) F half note legato to E dotted half note to C quarter note to (Bar 27) C half note legato to Line 1 Bb half note down to F up to Bb quarter notes to (Bar 28 in 2/4 time) C half note tied to next

bar, and so forth. Violins play the same as the trumpets but an octave higher register, while violas play the same register as the trumpets. VC play as the Pos top line, while CB play Great octave and small octave C dotted half notes in Bar 25 (repeated next two bars). Two harps in Bar 25 are arpeggiando on small octave C/Eb/Ab/Line 1 Eb dotted whole notes, etc. After a whole rest in Bar 24, trombones I-II (top staff) play *p < f* small octave G/middle C half notes to (Bar 25) (now forte) Ab/Line 1 Eb dotted whole notes to (Bar 26) C/E dotted whole notes, etc. Pos III-IV (bottom staff) play Great octave G/small octave C half notes to (Bar 25) small octave C/Eb dotted whole notes to (Bar 26) Great octave G/small octave E dotted whole notes, and so forth. After a whole rest, the tuba plays Great octave C half note to (Bar 25) same Great octave dotted C whole note (repeated next two bars). Etc.

“Three Years Later” [1M2] Strings are highlighted soli in Bars 1 thru 12 in this cue. CB play in Bar 1 Great octave G# whole note tied thru next bars. VC play *pp* Great octave G# whole note, and also (divisi) on G# half note up to small octave D# half note tied to (Bar 2) D# whole note and tied to whole note next bar and tied to half note in Bar 4 to E half note tied to whole note next bar, etc. In Bar 3, muted violas play small octave B tied whole notes thru Bar 5. Muted violins II play small octave B to middle (Line 1) C# half notes to (Bar 4) D# whole note tied to next bar. Violins I play the same in Bars 3-4 to (Bar 5) E whole note, and so forth.

In Bar 9 [dvd 00:07:05] in 3/4 time, violins I play legato Line 2 G# up to Line 2 D# quarter notes to F# to D# 8<sup>th</sup> notes to (Bar 10) F# to D# quarter notes to F#-D# 8ths. Violins II play *p* Line 2 G# quarter note up to Line 3 D# down to B# 8ths to B# quarter note to (Bar 10) Line 3 C# dotted half note. Violas play *p* Line 1 G#/Line 2 D# dotted half notes, and so forth. In Bar 13, after a quarter rest, the *solo* oboe plays *pp <* Line 1 G# up to B quarter notes to (Bar 14) Line 2 C# dotted half note *p* and tied to dotted half notes next two bars, etc. Violins II at the end of Bar 13 play Line 1 B quarter note to (Bar 14) divisi notes Line 2 C# up to G# to F# quarter notes and also Line 1 F# quarter note up to A dotted quarter note to G# 8<sup>th</sup> to (Bar 15) Line 2 D# quarter note to F# half note, and also (bottom line violins) Line 1 B dotted half note to (Bar 16) a repeat of Bar 14. Violas in Bar 14 play middle C# dotted half note tied to next two bars. After a quarter rest, the *solo* cello plays *p* small octave F# half note to (Bar 15) G# half note to B quarter note to (Bar 16) C# dotted half note. In Bar 14, the harp sounds *p* small octave F# up to Line 1 C# 8ths up to (top staff) A up to Line 2 E quarter notes legato down to (Bar 15) small octave F#-Line 1 C# 8ths up to G# up to Line 2 D# quarter notes to (Bar 16) a repeat of Bar 14. Etc.

In “Wick Questions Vaughn” in 4/4 time [dvd 00:23:25], three alto flutes play *pp* and *poco vib* Line 1 D whole note to (Bar 2) D# whole note to (Bar 3) F# whole note tied to whole note next bar (silent in Bar 5). *Sords* violins I play Line 2 G/Line 3 D whole notes tied to next three bars, while violins II play Line 2 D whole note to (Bar 2) D# whole note up to (Bar 3) F# whole note tied to next bar. In Bar 5, low horns and violas play (after a quarter rest) small octave G/Bb quarter notes legato to E/Ab half notes to (Bar 6) G/Bb half notes crescendo *mp* to A/Line 1 Db quarter notes to Ab/C quarter

notes tied to whole notes in Bar 7. VC/CB in Bar 5 play *p* Great octave G whole note tied to next bar, etc.

In “Team Takes Off” in 3/4 time [dvd 00:27:53], violins are bowed trem *mp* on Line 2 C quarter note to D half note to (Bar 2) C-D-G quarter notes. Repeats Bars 1-2 in Bars 3-4, 5-6, 7-8, etc. Violas are bowed trem on Line 1 G dotted half note tied to next bar (repeated in successive bars). Harp I plays *mp* Line 1 G to F 8ths (crossbeam connected) to D to C 8ths (crossbeam connected) to small octave G up to middle C 8ths. Repeat continuously for at least 11 bars but *cresc poco a poco* starting in Bar 7. In Bar 7, the *solo* horn plays Line 1 D half note down to small octave G quarter note up to (Bar 8) Line 1 G dotted half note tied to half note next bar to A quarter note to (Bar 10) F quarter note down to D half note tied to dotted half note next bar, and so forth. Harp II in Bar 7 plays Great octave G up to small octave D 8ths up to G half note (repeated next several bars). IN Bar 10, the bassoons and contra bassoon play small octave F to E to C descending legato quarter notes to (Bar 11) D dotted half note. In Bar 11, the clarinets play Line 1 G-F 8ths to D-C 8ths, and so forth.

In “First Avalanche” in 4/4 time[dvd 00:38:44], violins I apparently play *fff con fuoco* (with fire!) 16<sup>th</sup> notes Line 2 A-Bb-A-Bb (connected by two crossbeams) to G-A-Bb-Line 3 Eb 16ths (connected by two crossbeams), and repeated in the second half of this bar and repeated at least next few bars. I say “apparently” because I cannot hear them! Perhaps this was an earlier version and it was decided that these forceful violins drowned out the horns and woodwinds too much (I don’t know). The piatti sound *rinforzando* whole notes. After a half rest, horns play *ff eroica* Line 1 G dotted quarter note to G-A 16ths to (Bar 2) Bb quarter note to A dotted half note tied to (Bar 3) half note to G dotted quarter note to A-Bb 16ths to (Bar 4) Line 2 C whole note. Some woodwinds play this too I believe but I did not have time to hand-copy them. Etc. After a half and quarter rest in Bar 2, trumpets attack with punctuation 8ths Line 1 G/Line 2 D/G (followed by an 8<sup>th</sup> rest) while the Pos play here Great octave G/small octave D/G 8ths, and the tuba on Contra-octave G 8<sup>th</sup>. Violas here play tenuto and *rinforzando*-marked and *sf* small octave G/Line 1 G 8ths, and VC/CB on Great octave G/small octave G.

In “Wick Agrees” [dvd 00:58:03—“He’s one of them.”] in 5/4 time initially, harp I sounds *p* Line 1 E-Fb-E-Fb-E quarter notes to (Bar 2 in 4/4 time) Fb-E-Fb-E quarter notes (repeated next few bars), Violins I play harmonics *pp* (with the tiny circle above the notes) Line 2 B whole note tied to quarter note to (Bar 2) B whole note tied to next bars. Divisi violins II are harmonics on E/B Line 2 notes as indicated in the above pattern for violins I. After a half rest in Bar 2, clarinet I plays *pp* small octave B to middle C 8ths notes (crossbeam connected) to same B-C 8ths (crossbeam connected) to (Bar 3) B-C to B-C to B-C to small octave G-A 8ths, etc. Violas and celli play the same but in bowed trem effect. Etc.

“Peter & Maggie” [10M2] This is located on the dvd at 1:25: 38 in the scene with Monique with a broken finger. Peter asks her, “Tell me” (her story) and then the soft music starts. In 4/4 time, *sords* violins O sound *pp* Line 2 F# dotted half note down to D

quarter note tied to quarter note in Bar 2 up to E dotted half note to (Bar 3 in 6/4 time) D half note to C# whole note *pp* < *p* > (repeat Bar 3 in Bar 4). Violins II sound *pp* < *p* Line 2 F# down to D quarter notes to C# half note down to (Bar 2) Line 1 B whole note decrescendo to (Bar 3 in 6/4 time) G half note to F# whole note (repeated next bar). Muted violas in Bar 3 play Line 1 F# half note to E whole note (repeated next bar). VC play small octave B half note to A whole note (repeated in Bar 4). In harp in Bar 3 is arpeggiando (vertical limit wavy line rolled chord!) *pp* on small octave B/Line 1 F#/G/Line 2 D half notes to A/Line 1 E/F#/Line 2 C# whole notes (repeated next bar). After a quarter rest in Bar 3 in 6/4 time, clarinet I plays Line 2 D quarter note down to Line 1 B dotted half note to A quarter note legato to (Bar 4) B up to Line 2 D quarter notes up to F# half note. At the end of Bar 4 the oboe starts to play a passage starting on Line 1 A quarter note. Etc.

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-The Thing (1982) \*\*\*\* [music \*\*]

[http://www.amazon.com/Thing-Collectors-Wilford-](http://www.amazon.com/Thing-Collectors-Wilford-Brimley/dp/0783227507/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292878284&sr=1-4)

[Brimley/dp/0783227507/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292878284&sr=1-4](http://www.amazon.com/Thing-Collectors-Wilford-Brimley/dp/0783227507/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292878284&sr=1-4)

This John Carpenter remake of the Hawks' movie definitely deserves a "classic" rating. Both movies are good but Carpenter's version is the scary one! When my wife and I watched the original release at the theater, she often cowered into the seat and turned her eyes away! I was genuinely scared in various sections, and not necessarily at the fabulous creature effects. It was more the scenes of fearful anticipation—the fear of the unknown. I didn't know what was going to come up next and when or how suddenly. The effects by Rob Bottin did not disappoint! About the only other time I was apprehensive in a movie (got me scared) was Robert Wise's most excellent *The Haunting*.

-Coppelia (1993) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Delibes-Coppelia-Kirov-Vinogradov-](http://www.amazon.com/Delibes-Coppelia-Kirov-Vinogradov-Tarasova/dp/B000FII28E/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292878206&sr=1-3)

[Tarasova/dp/B000FII28E/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292878206&sr=1-3](http://www.amazon.com/Delibes-Coppelia-Kirov-Vinogradov-Tarasova/dp/B000FII28E/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292878206&sr=1-3)

This is an excellent entertainment, and of course the music by Delibes in interwoven in this wonderful ballet. Buy it!

-SHE (1935) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/She-Deluxe-Disc-Helen-](http://www.amazon.com/She-Deluxe-Disc-Helen-Gahagan/dp/B000RW5C2W/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292878590&sr=1-4)

[Gahagan/dp/B000RW5C2W/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292878590&sr=1-4](http://www.amazon.com/She-Deluxe-Disc-Helen-Gahagan/dp/B000RW5C2W/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292878590&sr=1-4)

I enjoyed this colorized version of the movie score by Max Steiner. I discussed it in various places (probably Talking Herrmann and my own blogs) but I do not have time to seek the urls! But I recommend the dvd and also the Tribute cd conducted by Bill Stromberg.

<http://www.filmscorerundowns.net/blogs/37.pdf>

-Hollow Man (2000) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Hollow-Man-Directors-Kevin-](http://www.amazon.com/Hollow-Man-Directors-Kevin-Bacon/dp/B000UAFDQQ/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293767383&sr=1-3)

[Bacon/dp/B000UAFDQQ/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293767383&sr=1-3](http://www.amazon.com/Hollow-Man-Directors-Kevin-Bacon/dp/B000UAFDQQ/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293767383&sr=1-3)

This is a very interesting movie visually speaking (special effects) but being a Paul Verhoeven movie, expect it to be violent and over-the-top at times! It is a rather “creepy” movie, and that includes the creepy character Kevin Bacon plays (Hollow Man)—perhaps like a Charlie Sheen caricature these days! Overall I would not recommend this movie with the gratuitous killing, hurting of animals, and so forth. The layer by layer “fleshing” and de-fleshing of Isabel and then Sebastian is not a pretty sight, but it is well done. There are various “ugly” sides or dimensions to this movie that makes it disturbing (rape scene, etc). But because of Goldsmith’s involvement I decided to buy the dvd. In fact, the first dvd release featured an audio commentary by Goldsmith. Unfortunately I do not have that dvd I had rented but somewhere I had made notes of that commentary. I’ll try to dig them out somewhere from the hollow recesses of my document boxes! The current dvd release does not include that commentary, by the way.

I worked on the written score at Sony/Columbia May 13, 2000. I did a fast job of it but I don’t think I have enough material for a complete official rundown, so perhaps I’ll do some cues here. The orchestrator was Alexander “Sandy” Courage. The recording was on June 18, 2000. Sketches were available. For example, the “Buttons” sketch was comprised of 9 staves., 24 clicks, 6 free. Judy Green PS-1213 paper was used either for the sketches or the full score (not sure from my notes).

-“Opening” [Reel 1/pt 1] This cue is 61 bars in length. Instrumentation: 32 violins, 12 violas, 10 VC, 6 CB, 2 flutes, 2 oboes, English horn, 3 clarinets, 2 bassoons, 6 horns, 3 trombones, harp, piano. I’m not sure if I missed anything except for the synths that were absent in this full score version (probably added separately or in a later version of the score). In fact the music provided here in this version of the Main Title does not fit what is heard on the dvd, at least initially. There were changes made. In the version I have for Bar 1, the harp (bottom staff) sounds *mp* in 3/4 time Great octave D 8<sup>th</sup> up to small octave D 8<sup>th</sup> tied to quarter note down to Great octave A quarter note (repeat next three bars) to (Bar 5) Great octave Eb 8<sup>th</sup> up to small octave Eb 8<sup>th</sup> tied to quarter note down to Great octave Bb quarter note (repeat next three bars) and then Back to Bar 1 in Bar 9, etc. After a quarter rest in Bar 1, the top staff harp plays Line 1 D down to small octave A 8ths to Bb to A 8ths (repeat next three bars) to (Bar 5), after a quarter rest, Eb-small octave Bb-Cb-Bb legato 8ths, etc. After two quarter rests, clarinet I plays *mp* small octave Bb to A 8ths decrescendo hairpin (repeated next three bars) to (Bar 5), after two quarter rests, Cb to Bb [written Db-C] 8ths. There is also a sequence involving a synth but it’s not notated here. In Bar 9 (00:00:42 dvd) the piano plays a response phrase of I believe Lines 2 & 3 F to E to D quarter notes to (Bar 10) Lines 1 & 2 A-B 8ths up to C# half note tied to half note next bar down to F to G 8ths to (Bar 12) A dotted half note. Four violas in Bar 9 play *mp* Line 1 D dotted half note tied to next three bars to (Bar 13) all 12 violas playing small octave Bb/Line 1 Eb/Gb dotted half notes tied to next three bars. It is in Bars 13-16 at least that the synth plays a phrase, but once again I did not find it in this version of the full score. Strange. Usually the synths are placed therein...

In Bar 21 (dvd 00:01:09), the *solo* English horn plays *mf* < Line 1 F# [written Line 2 C#] quarter note to D [written D] to A [written E] quarter notes legato to (Bar 22) Bb [written Line 2 F] half note to Line 2 D quarter note to (Bar 23) C# dotted half note tied to dotted half note next bar. The harp plays similar to before. After two quarter rests, the piano plays Line 3 Eb 8<sup>th</sup> to D 8<sup>th</sup> tied to half note next bar to Eb 8<sup>th</sup>, and so forth. Violas play small octave Bb/Line 1 D/G dotted half notes tied to next bar to (Bar 23) A/Line 1 C#/F# dotted half notes tied to dotted half notes next bar. In Bar 25 (dvd 00:01:18), the oboe and clarinet play the same phrase played earlier by the english horn. This time they play it on Line 1 B to Line 2 C to D quarter notes to (Bar 26) Eb half note to F quarter note to (Bar 27) F# dotted half note tied to next bar. In Bar 35 (dvd 00:01:42) violins play *pp* < Line 3 Gb dotted half note tied to next bar to (Bar 37) G-F#-E legato quarter notes down to (Bar 38) Line 2 B up to C# 8ths to D# half note tied to dotted quarter note next bar to C#-D#-Line 2 B 8ths to (Bar 40) G-A-E quarter notes to (Bar 41 at 00:01:54) G dotted half note tied to next two bars, etc. Back in Bar 35 twelve violas play Line 1 Eb/Bb dotted half notes tied to next bar, while celli play Great octave Bb/small octave Gb tied notes, and CB on Eb tied notes. So we have the combined Eb minor tonality (Eb/Gb/Bb). After two quarter rests, the clarinet plays middle Cb down to Bb quarter notes (repeated next two bars).

“The Rat” [Reel ½] This cue of 13 bars running 33 seconds seques from the Main Title at about 00:02:43. Effective music for a disturbing opening scene that really sets the tone for the rest of the movie. All violins play *pp* Line 3 G whole note tied to whole notes thru Bar 5. Then they “play chromatics as rapidly as possible *ad lib*” *cresc poco a poco* to end of cue. Twelve violas in Bar 1 are in harmonics (diamond-shaped here) on Line 1 G whole note tied throughout. The timp is rolled *mp* on Great octave E whole note in Bar 10 tied to next bar and tied to dotted quarter note in Bar 12 in 3/8 time and to Bar 13. Ten VC and also the CB (and tuba) play the same Great octave E tied notes. Etc.

“Lady in the Window” [Reel 1/3] 16 bars in 3/4 time, 33 seconds duration. Dvd location 00:03:48. Sords violins play *pp* Line 1 E dotted half notes tied thru Bar 4 to (Bar 5) Eb/Gb dotted half notes tied to next bar crescendo to (Bar 7) D/F dotted half notes tied to next bar, and o forth. Violas show up in Bar 7 on small octave A dotted half note tied to next bar. VC in Bar 1 are *pizz* on small octave E quarter note (followed by a quarter rest) up to Line 1 C quarter note to (Bar 2) small octave B quarter note (followed by two quarter rests), repeated next two bars. CB pluck small octave E quarter note (followed by a quarter rest) up to B quarter note down to (Bar 2) E quarter note followed by rests (repeat). Harp I plays *p* Great octave E up to small octave E down to Great octave B quarter notes to (Bar 2) Great octave E dotted half note. After two quarter rests, the top staff of the harp plays middle C quarter note to (Bar 2) small octave B dotted half note. After two quarter rests, clarinet I plays *mp* > *p* Line 1 C to small octave B quarter notes (repeated next three bars). I believe an electric piano starts to play in Bar 7 but it is not indicated in the score I researched.

“I’m A Genius” [R1/4] 20 bars in 6/8 time. The harp plays *p* small octave Eb up to Bb down to Eb 8ths (crossbeam connected) up to Bb up to Line 1 Eb down to Bb 8ths (crossbeam connected) down to (Bar 2) Eb up to Bb down to Eb up to Bb up to Eb 8ths. 12 violas play *pp* Line 1 Eb dotted half note tied to (Bar 2 in 5/8 time) dotted quarter note and quarter note to (Bar 3 in 6/8 time) dotted half note, and so forth. VC/CB pluck *pizz* Great octave Eb 8<sup>th</sup> note *mp* (followed by rests) to (Bar 2) Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to small octave Cb down to Bb 8ths. After a quarter rest and 8<sup>th</sup> rest in Bar 2 in 5/8 time, the clarinet plays Line 1 Cb to small octave Bb 8ths. Etc.

“Chasing Isabelle” [Reel 1/6] 69 bars, 2:00 duration. Dvd 00:09:48. I am not sure if the written music in this version I studied is faithful to what is heard in the final edit. Two horns in Bar 1 are stopped *mp* on Line 1 G [written Line 2 D] whole note *mf* > *pp* tied to 8<sup>th</sup> note next bar (followed by rests). 4 violas play *mfz* Line 1 G half note to Ab half note tied to (Bar 2 in 7/8 time) whole note and dotted quarter note and tied to (Bar 3 in 3/4 time) dotted half note and tied to (Bar 4 in 4/4 time again) whole note. Goldsmith loves frequent time signature changes (whereas Herrmann didn’t!). Altri violas play on G notes to F# tied notes. In Bar 2, flutes are trem (flutter I normally assume) *mp* > *pp* on Line 1 D and Line 2 Eb quarter notes (followed by a quarter rest) to same quarter notes (followed by an 8<sup>th</sup> rest), etc. Violins I and II play the same notes (but not bowed trem). Etc.

“Isabelle Comes Back” [R1/7] Long 175 bars, 5:56 duration. Goldsmith must’ve had a lot of coffee and cigarettes that night he wrote this cue! In Bar 1 in 6/8 time, violas pluck pizzicato middle C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2 in 5/8 time) C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to C 8<sup>th</sup> note (followed by one 8<sup>th</sup> rest) (repeat these two bars in the next two bars). VC/CB pluck this same pattern on Great octave C 8<sup>th</sup> notes. In Bar 3 the marimba plays Line 1 D# 8<sup>th</sup> down to small octave G# quarter note (followed by a quarter rest) up to Line 2 C quarter note. The harp and piano play small octave and Line 1 D# 8ths to Great octave and small octave G# quarter notes tied to dotted quarter notes. Skipping to Bar 136 in 6/8 time (I believe at 00:15:14) six horns are prominent playing *p* < *mf* small octave F#/B/Line 1 D [written Line 1 C#/F#/A] dotted half notes B min tonality tied to (Bar 137 in 5/8 time) dotted quarter notes and quarter notes to (Bar 138 back in 6/8 time) Ab/middle C/Eb (Ab maj) dotted half notes tied to dotted quarter notes and quarter notes next bar in 5/8 time. Etc. The strings pluck pizzicato notes. Etc.

“Linda and Sebastian” [R2/1] 52 bars, 2:42 duration. Dvd 00:20:01. The electric piano is *solo* here playing Line 2 G to F# half notes and also small octave E whole note, and also ascending 8ths small octave E up to B (crossbeam connected) to “3” triplet value 8ths Line 1 E-A-Line 2 D to D (and F#) half notes tied to dotted quarter notes next bar in 3/8 time. Skipping to Bar 17 (dvd 00:20:56) the flute plays *solo espr* and *p* Line 2 Gb to F half notes to (Bar 18) Eb down to Line 1 Bb half notes. Violas play Line 1 Db/Bb whole notes to (Bar 18) small octave Bb/Line 1 G whole notes. VC play Great octave Bb/small octave Gb whole notes to (Bar 18) Great octave G/small octave Eb whole notes. CB play *mp* small octave Eb whole note down to (Bar 18) C whole note. So Goldsmith chose the tonalities of Eb min 7<sup>th</sup> (Eb/Gb/Bb/Db) to C min 7<sup>th</sup> (C/Eb/G/Bb).

”The Pentagon” [R2/1A] 19 bars. Note: This cue was not used in the picture.

”This Is Science” [R2/3] 186 bars, 6:18 duration. Another sleepless night for Goldsmith with this long cue! Dvd location 00:30:02. In 6/8 time in Bar 1 the marimba, two alto flutes and pizzicato viole play the now-familiar rhythmic pattern. For example, we find them playing *mf* middle C# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to C# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2 in 5/8 time) C# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next two bars. After an 8<sup>th</sup> rest in Bar 5, VC/CB pluck Great octave C# 8<sup>th</sup> (followed by rest marks), and so forth. Skipping to Bar 46 when Sebastian injects himself (dvd 00:31:43) open horn are prominent playing *p* < Line 1 E [written Line 1 B] dotted quarter note tied to quarter note in 5/8 time crescendo to (Bar 47) D/F#/A dotted half notes in 6/8 time to (Bar 48 in 5/8 time) C/D#/G# quarter notes tied to dotted quarter notes. Violins play bowed trem 8<sup>th</sup> notes starting in Bar 74, and the alto flutes are flutter-tongued. Etc.

”Not Here” [R2/4] 29 bars, 1:49 duration. Dvd location 00:38:24. Strings are *sords* (muted). VC in 5/4 time play Great octave C# half note tied to dotted half note tied to (Bar 2 in 4/4 time) whole note and tied to whole notes thru Bra 11. CB are *col* the celli. 12 violins I in Bar 2 play *p* Line 2 C# whole note up to (Bar 3) E whole note to (Bar 4) G whole note to (Bar 5) A quarter note to G dotted half note to (Bar 6) F to F# half notes to (Bar 7) G whole note, etc. 10 violins II in Bar 2 play Line 2 C# whole note tied to (Bar 3) whole note up to (Bar 4) Eb whole notes to (Bar 5) E quarter note to Eb dotted half note, and so forth. Altri violins (10) in Bar 3 show up to play Line 1 A whole note to (Bar 4) Bb whole note to (Bar 5) A quarter note to Bb dotted half note. Etc.

”The Buttons” [R3/1] 48 bars, 2:23 duration. There is also a revised version of 64 bars. Dvd location 00:39:44. Scene: Invisible Sebastian gets naughty and sneaks into a monitoring room where a female lab assistant is sleeping on her chair, and he fondles her breast. Not good news if you’re wondering what’s going to happen next (such as the later scene of the invisible man/rapist).

32 muted violins play *pp* < Line 2 G dotted half note tied to next bar to (Bar 3) G/Line 3 D dotted half notes *mp* and tied to dotted half notes next bar > *pp*. The flute and piano in Bar 3 play “6” sextuplet 16ths Line 2 F# down to D down to Line 1 F# up to Line 2 F# down to A# up to Line 2 F# (connected by two crossbeams) to Line 2 D 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> and quarter rest). Skipping to Bar 24 (dvd 00:40:55) you hear the harp downward gliss Line 3 F quarter note gliss line down to Line 1 E 8<sup>th</sup> next bar. Also the violins are gliss from Line 2 D/F quarter notes gliss lines down to Line 2 C#/E 8ths next bar. Etc. [end session Wednesday, March 09, 2011 at 11:07 pm]

”Coffee Break” [Reel 3/2] 20 bars, 1:20 duration. 12 *sords* violins (top staff) play *pp* < Line 1 C up to F half notes to (Bar 2) Ab whole note *p* and tied to whole note next bar crescendo to (Bar 4) A whole note. 10 violins (middle staff) play Line 1 C half note up to F half note tied to whole notes next three bars at least. 10 violins (bottom staff) play Line 1 C half note to F half note to (Bar 2) Eb whole note tied to next two bars. Violas play middle C whole note tied to next three bars. VC play middle C whole note to

(Bar 2) small octave Bb whole note tied to next bars. The bass clarinet comes in at Bar 3 playing *p* < *mf* > *pp* Line 1 Cb [written Db] half note to small octave Bb [written middle C] quarter note (followed by a quarter rest). Etc.

“Never There” [Reel 3/3] 38 bars, 2:10 duration. Strings are *sords*. Divisi CB sound *mp* ascending “7” septuplet 16<sup>th</sup> note dyads Great octave E/G to F#/A to G/B to A/small octave C# to B/D# to C#/E to D#/F# (connected by two crossbeams) to E/G 8ths (followed by an 8<sup>th</sup> and half rest. VC in 4/4 time play, after an initial quarter rest, the exact same septuplet to E/G 8ths followed by rests. After a half rest in Bar 1, all violins play *pp* Line 2 E half note tied to (Bar 2 in 3/4 time) dotted half notes and tied to (Bar 3 in 4/4 time) whole note and tied to whole note next bar. The Tam Tam in Bar 1 sounds *pp* a half note let vibrate (notated as a square box with an x-inside) followed by a half rest. The harp is gliss from Contra-octave E/G gliss lines up to small octave E/G dotted half notes. The piano plays a “low cluster” (notated like a narrow vertical obelisk) “let ring.” The vibe in Bar 3 with soft sticks play (“motor on”) *pp* small octave A to B half notes to (Bar 4) middle C down to B half notes. The harp returns in Bar 3 to play *pp* Lines 1 & 2 B to A half notes to (Bar 4) B to A half notes. The top staff piano returns in Bar 3 (top) on Line 2 B down to E down to Line 1 B up to Line 2 B 16ths played 3X, etc.

“Not Right” [Reel 3/4 ] 91 bars, 2:33 duration. Violas in 6/8 time pluck pizzicato *mf* middle (Line 1) C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to C 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to (Bar 2 in 5/8 time) C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to C 8<sup>th</sup> (followed by one 8<sup>th</sup> rest). These two bars are repeated in Bars 3-4 and Bars 5-6 at least. After an 8<sup>th</sup> rest in Bar 5, VC/CB play Great octave C 8<sup>th</sup> (followed by rests) to (Bar 6), after an 8<sup>th</sup> rest, C 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to C 8<sup>th</sup> note. In Bar 9 the violins come in to play Line 3 C dotted half note tied to next bar, and so forth.

“What Went Wrong?” [Reel 3/5] 40 bars, 1:32 duration. Violas pluck pizzicato *mf* Line 1 Gb down to small octave Bb 8ths two-note figure sounded 4x to \*Bar 2) Line 1 Gb down to small octave Bb 8ths played 3X to Line 1 Gb down to Eb 8ths. Repeat these two bars in Bars 3-4. VC/CB pluck pizzicato small octave Eb quarter note (followed by two quarter rests) down to Great octave Bb quarter note up to (Bar 2) small octave Eb down to Great octave Bb quarter notes (followed by a quarter rest) to same BB quarter note (repeat next two bars). After a half and quarter rest in Bar 1, 4 horns in fiber mutes sound *mf* middle Cb [written Line 1 Gb] quarter note to small octave Bb [written F] 8<sup>th</sup> note in Bar 2 *p* (followed by an 8<sup>th</sup>, quarter and half rest). Repeat next two bars. In Bar 3 the oboe sounds *mp* Line 2 Gb whole note tied to half note next bar to F to Eb quarter notes down to (Bar 5) Line 1 Bb up to Line 2 C 8ths to D dotted half note tied to (Bar 6) quarter note to C to D down to Bb quarter notes to (Bar 7) Gb whole note tied to half note next bar to Ab down to En quarter notes to (Bar 9) F whole note > and tied to 8<sup>th</sup> note next bar (followed by rests). Clarinet I plays the same eight-bar passage in the same register (but written in a proper transposed fashion). Etc.

“In The Mirror” [Reel 3/7] 8 bars, 23 seconds duration, although a “New” version shows 11 bars.

“Why Not” [Reel 3/10] 16 bars, :55 duration. Violins I sound *pp cresc poco a poco* in 3/4 time Line 1 E dotted half note tied to next bar to (Bar 3) G dotted half note to (Bar 4) G# dotted half note tied to dotted half note next bar. Violins II play Line 1 E dotted half note tied to next two bars to (Bar 4) D# dotted half note tied to next bar. Violas play Line 1 E dotted half note tied to next bar down to small octave B dotted half note tied to next four bars. VC/CB show up in Bar 6 to pluck *pizz* Great octave E 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) up to B 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). The piano in Bar 2 plays *p* legato Great octave E and Line 2 E up to G up to small octave and Line 3 E quarter notes down to (Bar 3) Great octave and Line 2 E dotted quarter note up to G dotted quarter note. Etc.

“I Can’t See Him” Part I [Reel 4/1] 24 bars, :45 duration. There are quarter-tone sharps here in this cue.

“I Can’t See Him” Part II 81 bars, 3:12 duration. The “New” version is 32 bars.

“I Liked It” [Reel 4/2] 25 bars, 1:37 duration. Strings, 2 oboes, 2 clarinets, trumpet, harp.

“Not Yet” [Reel 4/3] 21 bars, :39 duration. Full orchestra.

“Broken Window” [Reel 4/4] 85 bars, 2:59 duration. The “New” version is 41 bars.

“No Pain” [Reel 4/5] 12 bars, :36 duration. IN 4/4 time violins I sound *pp* and *cresc poco a poco* Line 3 F whole note tied to next bars, while violins II play Line 2 Eb/Gb tied whole notes, and violas on Line 1 F/Line 3E whole notes. Etc.

“He’s Here” [new R4/5] 76 bars. Six horns in Bar 1 sound *pp < mf* small octave A [written Line 1 E] whole note to (Bar 2) Bb [written Line 1 F] whole note (actually bottom horns are still tied to A in Bar 2). Pos III plays *pp <* Great octave C whole note tied to next bar (also the tuba). VC/CB play Great octave C whole note tied to next four bars (unlike the brass).

“A Fact of Life” [Reel 4/6] 22 bars, 1:05 duration.

“False Image” [Reel 4/7] 80 bars, 1:52 duration. Full orchestra, including xylophone, tom toms, marimba. Starts with strings and alto flutes.

“No Prize” [Reel 4/8] 9 bars, :33 duration. 4/4 time with the VC/CB on C *pp*.

“Hi, Boss” [Reel 5/1] 75 bars, 2:41 duration.

“No Code” [Reel 5/2] 135 bars, 3:54 duration.

“Find Him” [Reel 5/3] 173 bars, 4:50 duration. The “New” one shows 37 bars. VC/CB in Bar 1 pluck forte pizzicato in 2/4 time Great octave E-E rinforzando 8ths to *mf subito* same E-E 8ths to (Bar 2 in 7/8 time) E-E-E-E 8ths (crossbeam connected) to E-E-E 8ths (crossbeam connected). The piano plays Contra-octave and Great octave E-E sforzando-marked 16ths (followed by rests). The timp beats forte Great octave E up to G rinforzando 16ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 2) Great octave E quarter note *mf* (followed by a quarter rest) to E dotted quarter note (repeated next two bars). Etc.

“Bloody Floor” [Reel 5/4] 146 bars, 5:20 duration. There is a “New” version that I copied the first two bars from. Violas are bowed trem in 2/4 time on small octave Ab/Line 1 Cb half notes (repeated next bar in 4/4 time as whole notes decrescendo hairpin). VC are also divisi on Great octave AB/small octave Cb/Eb (Ab min) bowed trem half note (repeated next bar). CB are bowed trem on Great octave Ab half note to (Bar 2 in 4/4 time) Ab whole note bowed trem. Pos play forte as the VC. Six horns also play but I am not sure if this cue is a “C” concert score cue or not since I believe someone else may’ve orchestrated it. But they are written Line 1 F#/A#/B. Etc. Violins play quarter note tones vibrato later on.

“Linda Takes Action” [Reel 6/1] 178 bars, 4:46 duration. Stopped horns initially, I believe.

“Wet Attack” [Reel 6/2] 20 bars, :36 duration. The “New” cue shows 36 bars. Bass clarinet 16ths, then bassoon and violas.

“The Elevator” [Reel 6/3] 83 bars, 2:50 duration.

I am not sure if there are more cues beyond the end title but those are all the cues I listed. Perhaps I ran out of time! [end session Thursday, March 10, 2011 at 11:04 am]

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-Flame and the Arrow (1950) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Flame-Arrow-Burt-](http://www.amazon.com/Flame-Arrow-Burt-Lancaster/dp/B000UJ48RC/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682526&sr=1-1)

[Lancaster/dp/B000UJ48RC/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293682526&sr=1-1](http://www.amazon.com/Flame-Arrow-Burt-Lancaster/dp/B000UJ48RC/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682526&sr=1-1)

Now for something completely different—an old-style benign adventure flick from Warner Bros., starring Burt Lancaster in his top-form prime (and he did all or most of the stunts!). And the music by Max Steiner is terrific as well, displaying marvelous musical momentum throughout the movie! In fact his score was nominated for an Oscar for best music that year. This is quite an entertaining movie. The general mood or approach of this film reminds me a lot of the Flynn vehicle, *The Adventures of Don Juan* (which I liked better, by the way). It is not a deadly serious movie. There is a lot of humor amidst the action, and the star is charismatic (as Flynn was). The Technicolor print is a sight to behold, so are the beautiful sets, and there are many interesting actors to enjoy (including the lovely Virginia Mayo). I particularly like seeing Robert Douglas in a

semi-villain role here (he was much meaner a few years earlier in *Don Juan*). It is highly interesting to see Norman Lloyd in this movie, playing the Troubador, Apollo. I fondly remember him in the Hitchcock film, *Saboteur*. I highly recommend this fun film. It gets four out of five stars! There are also a lot of so-called “freeze frame” shots, including the matte painting at dvd 00:02:28, and the one at 00:18:29, and 00:50:16 (Mayo & Lancaster alone), and many others. Gorgeous, picturesque shots!

I briefly researched the written full score at WB Archives/USC on 10/29/98.

“Main Title” [Reel 1/1] 51 bars. The first three bars of course comprise of the Warner Bros. logo music from Steiner’s *Gold Is Where You Find It. Con Spirito* in 12/8 time in Bar 4, there is a prelude to the Main Title music in Bars 4-10. Two of the three B-flat trumpets start off in Bar 4 *ff* on “3” triplet value Line 1 Bb/D [written C natural/E] 8ths down to G/Line 2 C 8ths to D/Bb 8ths to F/Line 2 C quarter notes tied to “3” triplet value dotted 8ths to D/Bb 16ths to F/C triplet value 8ths to next “3” figure of F/C to D/Bb to F/C 8ths, and so forth. The street drum is rolled on tied dotted whole notes. After a quarter and an 8<sup>th</sup> rest and also a “3” triple value 8<sup>th</sup> rest, Pos II plays small octave F-G rinforzando triplet value 8ths to Ab rinforzando half note tied to dotted half note next bar (Fag I plays this as well, and Fag II an octave lower register). The tuba plays it an octave lower register as the Pos. In the same rest the timp beats Great octave F-G 8ths to Ab 8<sup>th</sup> (followed by rests). After a half rest, the harp is arpeggiando on Great octave Ab/small octave F/Ab/middle C/F/Line 2 C dotted half notes (F min tonality). After a half rest, two mandolins are trem between Line 1 F/Line 2 C dotted half notes and Bb/Line 2 D dotted half notes (repeated next two bars twice). Violins I are fingered trem similarly. And the two oboes and two clarinets are similarly trem (legato trem or “shakes”). After a half rest, violas are bowed trem *ffz* middle C/F/Line 2 C dotted half notes tied to dotted half notes and quarter notes next bar. VC and CB play as the Pos II and Fag I. Etc.

[Introduction] Reel 1/pt 2, *Maestoso* in 6/4 time, 73 bars. Dvd location: 00:01:07. Scene: a rising scroll of sentences introduce the story here in the 12<sup>th</sup> century setting in Italy. In the grace bar, four horns and three trombones play forte the melody line small octave B tenuto quarter note [written Line 1 F# for the horns] to (Bar 1) middle C tenuto quarter note down to small octave A tenuto dotted quarter note to G 8<sup>th</sup> to F quarter note legato mini-slur to E dotted quarter note to same E 8<sup>th</sup> up to (Bar 2) A tenuto half note to A-B tenuto 8ths to A quarter note to G# dotted quarter note to B tenuto 8<sup>th</sup> to (Bar 3) C tenuto quarter note down to A dotted quarter note, and so forth. The tuba plays Contra-octave A dotted half note up to Great octave C half note down to G quarter note tied to (Bar 2) quarter note to F half note to G half note to G# quarter note up to (Bar 3) C dotted half note, and so forth. Bassoons play *f* Great octave E/A tenuto dotted half notes to same A half note (Fag II here on F to E quarter notes) to unison Great octave G quarter note tied to quarter note next bar to F half note to E tenuto half note to G# quarter note. Clarinet I in Bar 1 plays middle C [written D] tenuto dotted half note to same half note to E quarter note to (Bar 2) E to D quarter notes to D tenuto quarter note to D tenuto half note to E quarter note. Clarinet II plays small octave A tenuto dotted half note to same A half note to A tenuto quarter note to (Bar 2) same A half note to A quarter note, and so forth. The bass clarinet plays Line 1 E tenuto dotted half note to middle C half note back to E quarter note to (Bar 2) the same notes as clarinet I. The tonality starts on

the A min (A/C/E). Etc. After two quarter rests in Bar 5, the timp is beats [dvd 00:01:34] on Great octave A# quarter note to B dotted half note roll tied to (Bar 6 in C time) B whole note held fermata and crescendo hairpin. Besides the timp in Bar 6 are the celli and contrabasses on Great octave B whole note held fermata to (Bar 7 at 00:01:47) Bb whole note trem. In Bar 7 the harp is arpeggiando on Contra-octave Bb/Great octave F/Bb/small octave F/Ab/Line 1 Db whole notes. This is the Bb min 7<sup>th</sup> (Bb/Db/F/Ab) tonality. Violins I in Bar 7 are bowed trem *sf* and rinforzando-marked on Line 1 Db whole note decrescendo-crescendo hairpin (> <), while violins II play as such on small octave Ab whole note, violas on small octave F, VC on Great octave F/Bb, and CB on Great octave Bb. Fags play *sf* Contra-octave BB/Great octave F whole notes, bass clarinet on Line 1 F, and clarinets on small octave Ab/Line 1 Db [written BB/Eb] whole notes. Etc.

Skipping to Bar 15 [dvd 00:02:09] *Leggiero* in 6/8 time, we find Dardo (Lancaster) in the distance entering the village. Nice shot here. The guitar plays small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 1 G/Line 2 C/E 8ths (crossbeam connected) to small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to same Line 1 G/Line 2 C/E 8ths to (Bar 16) small octave G 8<sup>th</sup> up to Line 1 G/Line 2 C/E 8ths down to small octave G (these three notes crossbeam connected) to same small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to G/C/E 8ths. Etc. The harp plays Great octave C?G 8ths (followed by an 8<sup>th</sup> rest) up to small octave G/Line 1 C 8ths down to Great octave C/G 8ths, and so forth in the same pattern as the guitar. VC are pizzicato on Great octave C/G 8ths (followed by two 8<sup>th</sup> rests) to same C/G 8ths (followed by two 8<sup>th</sup> rests) to (Bar 16) C/G 8ths (8<sup>th</sup> rest) to C/G 8ths to C/G 8ths (followed by two 8<sup>th</sup> rests)> Repeat these two bars in Bars 17-18. CB pluck this on small octave C 8ths. The horns are stopped ( + ) on Line 1 G [written Line 2 G] dotted half note tied to most of next bar. Fags play Great octave C/G dotted half notes tied to next three bars. At the end of Bar 16, both mandolins strum Line 1 G 8<sup>th</sup> to (Bar 17) in trem effect Line 2 C quarter note to D 8<sup>th</sup> to E quarter note to F 8<sup>th</sup> to (Bar 18) G dotted quarter note tied to 8<sup>th</sup> note legato down to F to E 8ths, and so forth.

[Angry Piccolo] Reel 1/pt 3 *Rubato* in 3/4 time, 25 bars, 2:16 duration. Dvd location 00:05:46. Scene: Piccolo (Nick Cravat) pounds on the anvil and Max's music starts *f marcato* because mute Piccolo is upset with Dardo!

Brass are soli initially. In the grace bar, the tuba sounds *f marcato* "3" triplet value rinforzando-marked 8<sup>th</sup> notes Great octave E-G#-E to (Bar 1) small octave D half note held fermata (followed by a quarter rest). Pos forcefully sound Great octave B/small octave E/B to C/D#/G to B/E/G triplet value 8<sup>th</sup> triads to (Bar 1) small octave D/F/Bb (Bb maj) half notes held fermata. Trumpets play small octave B/Line 1 E to C/D#/B/E triplet 8ths to (Bar 1) unison Line 1 D half note held fermata. Horns play small octave E/G#/B/Line 1 E triplet value 8ths to D#/G#/middle C/D# 8ths back to E/G#/B/E 8ths to (Bar 1) small octave D/F/Bb/Line 1 D [written small octave A/middle C/F/A] half notes held fermata.

After a dotted 8<sup>th</sup> rest in Bar 1, both bassoons play *mf* Great octave F 16<sup>th</sup> rinforzando-marked up to Bb rinforzando quarter note held fermata to Great octave E/B to G#/small octave C to E/B "3" triplet 8ths to (Bar 2) Great octave BB/small octave D half notes held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The bass clarinet plays this on small octave F 16<sup>th</sup> up to Bb quarter note held fermata up to E-D#-E triplet

8ths to (Bar 2) F half note held fermata and tied to 8<sup>th</sup>. VC play as the bassoons. CB play Great octave F 16<sup>th</sup> up to Bb quarter note held fermata up to small octave E-G#-E triplet 8ths to (Bar 2) Bb half note held fermata and tied to 8<sup>th</sup> note. The piano plays Contra-octave and Great octave F 16<sup>th</sup>s up to Bb quarter note (followed by a quarter rest) to (Bar 2), after a dotted 8<sup>th</sup> rest, Great Contra-octave and Great octave F 16ths (harp plays here now as well) up to Bb quarter notes held fermata and tied to 8ths. After a dotted 8<sup>th</sup> rest, the timp beats *mf* Great octave F 16<sup>th</sup> up to Bb rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 2), after a dotted 8<sup>th</sup> rest, F 16<sup>th</sup> up to Bb quarter note trem roll held fermata tied to 8<sup>th</sup> note < >. After two quarter rests in Bar 1, violins I play Line 1 E-D#-E “3” triplet value 8ths to (Bar 2) D half note held fermata and tied to 8<sup>th</sup> note. Clarinet I plays as violins I. Violins II here play small octave B-middle C-B 8ths to (Bar 2) small octave Bb half note tied to 8<sup>th</sup>. Clarinet II plays as violins II. Violas here play small octave G#-G#-G# rinforzando triplet value 8ths to (Bar 2) F half note tied to 8<sup>th</sup>. The English horn here plays small octave G#-B#-G# 8ths to (Bar 2) Line 1 D [written A] half note tied to 8<sup>th</sup> note. Incidentally, that written Fx (double-sharp) is enharmonic C in concert score (or B#). Etc.

-Reel 1/4, *Allo* in C time, 24 bars, 3:43 duration (start 2:41).

-Reel 2/2, *Agitato* in C time, 67 bars, 2:20 duration. This seques to the next cue.

-Reel 2/3, *Agitato* in 2/4 time, 19 bars.

[Anne Riding] Reel 2/4, *con moto* in C time, key signature of two sharps, 46 bars, 1:51 duration. Dvd location 00:15:47. Scene: Anne de Hesse (Virginia Mayo) is out riding alone in the forest where Dardo is hiding.

In Bar 1, all violins and two flutes sound *mf molto espr* a beautiful melody of Line 2 F# quarter note to G to A 8ths to B quarter note to same B tenuto quarter note to (Bar 2) same B half note legato down to D half note decrescendo hairpin to (Bar 3) E quarter note to F#-G 8ths to A quarter note to same A tenuto quarter note to (Bar 4) A whole note. The oboe joins in Bars 3-4. In Bar 2, the horns play a sort of antiphonal response in the melody vein of Line 1 D [written A] tenuto quarter note to E-F# 8ths legato up to B quarter note to same B tenuto quarter note to (Bar 3) B [written Line 2 F#] half note legato down to E [written Line 1 B] half note up to (Bar 4) A [written Line 2 E] whole note. After an initial 8<sup>th</sup> rest, violas in Bar 1 play *mf* a rhythmic pattern of small octave A/Line 1 D/F# quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to quarter notes to 8<sup>th</sup> notes to (Bar 2), after an 8<sup>th</sup> rest), B/Line 1D/F# quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to quarter notes to 8<sup>th</sup> notes. The harp top staff plays the same pattern on small octave A/Line 1 D/F# quarter notes to 8<sup>th</sup> notes, etc. The bottom staff is arpeggiando on Great octave D/A/small octave F# half notes sounded twice (repeated next bar) to (Bar 3) D/small octave E/G/B half notes to small octave D/G/B/Line 1 E half notes to (Bar 4) a series of 16<sup>th</sup> note rapidly ascending figures Great octave C#-E-A-middle C#-E-A down to next figure of Great octave B-small octave D-G-B-Line 1 D-G 16ths to Great octave A-small octave C#-F#-A-middle C#-F# down to small octave G-middle C#-E-A-Line 2 C#-E 16ths. VC play in Bar 1 Great octave D/A half notes to same D?A half notes to (Bar 2) D/B to D/B half notes to (Bar 3) small octave E to D half notes to (Bar 4) C# down to B down to A up to small octave G quarter notes. CB play small octave D-D half notes (repeated next bar) to (Bars 3-4) *col* VC. Bassoons play Great octave A/small

octave F half notes twice (repeated next bar) to (Bar 3) small octave E/G up to G/B half notes to (Bar 4) A/Line 1 E quarter notes legato to G/D quarter notes to C# half note and (Fag II) small octave F# up to A quarter notes. Clarinet I in Bar 1 plays Line 1 A down to F half notes, returning in Bar 4 on A to G to F to E quarter notes. Etc.

Skipping to Bar 11 (dvd 00:16:11) when Anne stumbles upon the two tied up buffoons, the bassoons (bassoons and buffoons often go together!) play forte Great octave C-C# 16ths to “3” triplet value 16ths D-D#-E to (Bar 12) Great octave F quarter note (followed by a quarter rest) down to Contra-octave BB rinforzando quarter note (followed by a quarter rest) up to (Bar 13) Great octave F# quarter note (followed by a quarter rest) down to Contra-octave B quarter note (followed by a quarter rest). The bass clarinet plays these notes as well but in the Line 1 register. The *solo* trombone I starting in Bar 12 seems to be emphasized playing a comic phrasing of small octave F-G-Ab-Bb 32<sup>nd</sup> notes to middle C 8<sup>th</sup> (followed by a quarter rest) down to Great octave Bb rinforzando quarter note (followed by a quarter rest) to (Bar 13), after a quarter rest, small octave G# grace note to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave B rinforzando half note. Then Pos II in Bar 14 plays a solo trill on Line 1 F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The vibe in Bar 14 is rolled between Line 1 F#-G dotted half notes to F# 8<sup>th</sup> (repeated next bar as the trill trombone II). The Pos and the vibe are the only instruments playing in Bars 14-15. Back in Bar 12, after a quarter rest, violins I are *pizz* on Line C/Ab (unless now it is C#/Ab) rinforzando quarter notes (followed by a quarter rest) to Line 2 Db/Bb rinforzando quarter notes to (Bar 13) after a quarter rest, Line 1 A/Line 2 F# rinforzando quarter notes (followed by a quarter rest) up to D/B quarter notes (silent next bars). Altri strings are also *pizzicato* but I don't care to take the time to delineate (you get the idea with violins I). The piano and xylophone and cymbal and timp play similarly. After a quarter rest in Bar 12, the horns are stopped (+) on middle C/F/A quarter notes (followed by a quarter rest) to Db/F/Bb quarter notes, and so forth. After a quarter rest, oboes play *mf* Line 2 F/Ab rinforzando quarter notes (followed by a quarter rest) to F/Bb quarter notes to (Bar 12) C#/F# to E/B quarter notes in the same rest pattern. Clarinet I plays it on Line 2 C to Db to (Bar 13) Line 1 A to Line 2 D quarter notes in that rest pattern.

Skipping to Bar 27 (dvd 00:16:49), Dardo up on a tree limb asks Piccolo about Anne on her horse below, “Well, now, what do we have here?” Flute I is legato trem *sfp* between Line 1 Bb-Ab rinforzando whole notes (repeated next bar), while flute II is shaking between Ab-Bb whole notes. Clarinet I is legato trem between Line 1 D-E [written E/F#] whole notes, while clarinet II does this effect on E-D notes *sfp*. The vibe is rolled between Line 1 Ab/Bb and D/E whole notes (repeated next bar at least). The novachord is trill on Line 1 D/E/G#/Bb whole notes tied to next bar. The piano is trem between Line 1 D/Bb and E/Ab whole notes. Violins are bowed trem on Line 3 Bb rinforzando whole note tied to next bar, and violas on I believe Line 2 Bb tied whole notes. Etc.

-Reel 2/5 *Grazioso* in ¾ time, 39 bars. Cue # 33045.

-Reel 3/1 *Con moto* in C time, 111 bars. 1:52 duration.

-Reel 3/2 *Allegretto giocoso*, 23 bars.

- Reel 3/3 *Molto grazioso* in 2/4 time, 65 bars.
- Reel 4/1 *Marcia (Misterioso)* in C time, 44 bars, 1:14 duration.
- Reel 4/2 *Ominous* in C time, 6 bars, :33 duration. Cue # 33049.
- Reel 4/3 *Molto agitato* in C time, 176 bars, 4:49 duration.
- Reel 5/1 *Con moto* in 3/4 time, 118 bars. Ends on chain pulls.
- Reel 5/2 in C time, 10 bars, :28 duration.
- Reel 5/3 *Agitato molto marcato* in C time, 54 bars.
- Reel 6/1 *Slowly* in 6/8 time, 71 bars, 2:55 duration. Cue # 33053.
- Reel 6/2 *Molto Allegro* in C time, 63 bars.
- Reel 6/3 *Molto agitato* in 3/4 time, 98 bars, 2:59 duration.
- Reel 6/4 *Furioso* in C time, 51 bars (start 2:59, end 4:20).
- Reel 7/1 in C time, 50 bars.
- Reel 7/4-8/1, 33 bars
- Reel 8/2 *Agitato (quasi misterioso)* in C time, 70 bars, 3:22.
- Reel 8/3 “Tarantella” Cue # 33060. 64 bars.

[Carnival Act] Reel 8/5, *Allegro molto e molto staccato* in 2/4 time, key signature of three sharps, 124 bars. This is really fun music!

Bassoon I plays Great octave A rinforzando 8<sup>th</sup> up to small octave E-E-E staccato 8ths down to (Bar 2) Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Repeat these two bars in Bars 34, 5-6, 7-8, and so forth. Fag II plays Great octave F rinforzando 8<sup>th</sup> (followed by rests) to (Bar 2) A rinforzando 8<sup>th</sup> up to E-E-E staccato 8ths. Repeat in the next bars. The timp beats Great octave A staccato 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to small octave E staccato 8<sup>th</sup> (repeat next bars). The tambourine sounds, after an initial 8<sup>th</sup> rest, three x-headed 8ths (repeated next bars). After a quarter and 8<sup>th</sup> rest, the small cymbal sounds an x-headed 8<sup>th</sup> note (notated, as the tambourine, on the top space of the staff) and repeated throughout. The piano bottom staff plays Great octave A rinforzando 8<sup>th</sup> up to small octave E-E-E staccato 8ths (repeat next bars). The guitar plays the same an octave higher register. VC/CB pluck *pizz* Great octave A 8<sup>th</sup> (followed by rests) and repeated again and again.

After a quarter and 8<sup>th</sup> rest in Bar 4, the flute (I believe the flute is playing), piccolo, bells, celeste and piano top staff play the carnival act phrase of Line 3 E rinforzando 8<sup>th</sup> down to (Bar 5) C# up to E down to Line 2 B up to C# 8ths to (Bar 6) Line 2 A up to Line 3 C# down to G# to A 8ths to (Bar 7) F# rinforzando 8<sup>th</sup> *sf* to F# to F# to F# 8ths to (Bar 8) F# rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to Line 3 E rinforzando 8<sup>th</sup>, again starting the phrasing. After an 8<sup>th</sup> rest in Bar 6, the oboe joins in on Line 3 C# down to G# to A 8ths to (Bar 7) F#-F#-F#-F# 8ths like the piccolo to (Bar 8) F# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The two mandolins join with the oboe here but trem in Bar 8. After an 8<sup>th</sup> rest in Bar 8, the harp plays ascending 16ths small octave and Line 1 F# up to A to Lines 1 & 2 C#-E-F#-A 16ths. Etc.

[Caramelli Brothers’ Act] Reel 8/6, *Allegro quasi Marcia* in C time, 40 bars. Dvd location 1:15:31.

The tambourine is shaken on tied whole notes. The oboes play Lines 1 & 2 D double-dotted rinforzando-marked quarter notes to D-D 32<sup>nd</sup> notes to D double-dotted

quarter notes to D-D 32<sup>nd</sup> notes to (Bar 2) D dotted 8<sup>th</sup> to D-D 32<sup>nd</sup> notes figure played 3x to D 8ths to D 8ths tied to whole notes next bar. Fags play this on the small octave register. The piano plays this on small octave, Lines 1 & 2 registers. At the end of Bar 2, the mandolins and novachord play the melody line of Line 1 D rinforzando 8<sup>th</sup> to (Bar 3) G-A-Bb-Line 2 C tenuto and rinforzando-marked quarter notes, and so forth.

- Reel 9/1 *Agitato* in C time, 72 bars.
- Reel 9/2 *Molto agitato (stacc)* 81 bars.
- Reel 9/3 ten bars.

[The Hawk's Last Stand] Reel 9/4 *Agitato misterioso* in C time, 25 bars. Dvd location 1:26:19. Scene: The Hawk holds Dardo's boy hostage against the crowd, and warns, "If anyone interferes, the boy will pay for it." This cue opens with a very nice layering and exchange of phrases.

In Bar 1, trombone I is trem *sfp subito* on Line 1 D rinforzando whole note tied to next bar and tied to (Bar 3 in 3/4 time) dotted half notes into Bar 7. Trumpets are trem (trem flutter I assume) on Line 1 F/A/B rinforzando tied notes as given for the trombone. The Novachord plays Line 1 D/F/A/B whole notes tied to next bars as given. This is the B half-dim 7<sup>th</sup> (B/D/F/A) by the way, so moderately stressful (not acutely so as stress chords *can* go!). After an 8<sup>th</sup> rest in Bar 3, the oboes, clarinets and *sords* violins sound *mf* Line 2 B rinforzando 16<sup>th</sup> to Bb 16<sup>th</sup> tied to Bb 8th to A-F 16ths to next figure of E-D-Db-C 16ths to (Bar 4) Line 1 B dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 5) same B rinforzando 8<sup>th</sup> to B 16<sup>th</sup> to Bb 16<sup>th</sup> tied to 8<sup>th</sup> to A to F 16ths to E-Eb 16ths to "3" triplet value 16ths D-Db-C to (Bar 6) small octave B 8<sup>th</sup> to B rinforzando 16<sup>th</sup> to Bb 16<sup>th</sup> to Bb half note tied to dotted half note next bar. Violas join in Bar 5 (same register as the violins) exactly as the violins also in Bars 5-6 to (Bar 7) B 8<sup>th</sup> (tied from the half note in the previous bar) to B to Bb 16ths tied to 8<sup>th</sup> to A to F 16ths to E-Eb-D-Db 16ths to (Bar 8) Db dotted half note. VC join with the violas in Bars 7-8. After a quarter rest in Bar 8, the contrabasses join in on Line 1 C to small octave B to Bb to A 16ths to Ab-G-Gb-F 16ths, and so forth. Fags join in Bar 7 with the celli (same register), and the C. Fag joins in Bar 8 with the CB. Etc.

-Reel 9/5, 67 bars, :45. I believe 48 bars, the last major scene, effects only (Lancaster up high swing about!). Lots of glisses and so forth. [end session Thursday, March 10, 2011 at 4:30 pm]

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-Tale of the Navajos (1949) \*\*\* [music \*\*\*\*]

<http://www.wbshop.com/Tale-of-The-Navajos-1949/1000180194,default,pd.html?cgid=>

Very interesting, worthwhile addition to my collection—both as a movie and for its music by Lan Adomian. As I wrote on Talking Herrmann:

12-7-10:

“Yesterday I got my dvd of TALE OF THE NAVAJOS. Very interesting documentary, nice scenery, and good music by Lan Adomian--virtually wall-to-wall carpet music! But there is NO, I repeat, NO, Superman music in it. 98% of the music is rather soft background music but interesting to hear. Hard to clearly classify. Mood concert music....Grand Canyon Suite-style low key music (but nothing "grand" per se or dynamic & powerful per se...aka Disney nature documentary style...whatever. But, once again, you won't find any Superman music in there--no flying music, no March, no First season type, no Second Season type, and so forth. But he is an admirably fine composer, wrote 8 symphonies I believe (although lost to obscurity and not available on cd).”

There is a narrator to compete with the music but it's not that bad. There is minimum dialog, relatively few sound effects. How fascinating it would have been to offer that Americana (Indian Americana) open canvas for any willing composer to write a constant, stream of consciousness score for. Imagine if you had the same film but with different composers of that period—say Herrmann, Max Steiner, Tiomkin, Frank Skinner, you name them! So Herrmann would do a complete score, Steiner a complete score, and so forth. It would be quite revealing how each composer would musically treat it. William Grant Still would've been great on this project too. However, I am quite satisfied with Adomian's then modernistic narrative tour guide score. The colors are supposed to be Technicolor but they are actually a bit bleached out—not terribly, though. Lots of red rock colors of various shades, vibrant greens, deep blue skies at times. Great cinematography here, like at 25 minutes into the documentary. Lots of beautiful and ever-changing desert & mountain scenes here. Adomian's gentle American mood piece is just right for this documentary. There are many interesting repeated rhythmic passages. I am especially fond of 00:39:43 thru 00:40:08 that seems Herrmannesque to me!

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-Swan Lake (1991) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Tchaikovsky-Petipa-Ballet-Makhalina-Zelensky/dp/B000G1ALF2/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292878933&sr=1-2](http://www.amazon.com/Tchaikovsky-Petipa-Ballet-Makhalina-Zelensky/dp/B000G1ALF2/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292878933&sr=1-2)  
[reviewed Monday, June 27, 2011] :

This 1991 Kirov Ballet performance and vision of Tchaikovsky's famous and enduring ballet is far, far better than the Bolshoi Ballet rendition from 1989. It is superb, a masterpiece in my personal estimation. It gets a five \*\*\*\*\* star rating (as well as, of course, the music from the Master!). The sets are superior to the Bolshoi; the outfits are prettier; the dancing I think is better. Odette here (Yulia Makhalina) is far younger and fitting for the part than the much older Alla Mikhalchenko who plays Odette in the Bolshoi version. I don't like the revised choreography by Yuri Grigorovich in the Bolshoi version, but I love the original Petipa/Ivanov choreography kept in the beautifully staged Kirov rendition—such as when the corps moves away from Siegfried in the Pas d'action

V section (dvd 00:41:49). The Pas d'action actually starts at 00:41:16 on the dvd. The curious thing is that the dvd/Kirov rendition switches the order of the music from the original score, so that V (Pas d'action) plays a few sections of music before IV (the four swans beautifully dancing).

I really love that end part of the Entrance of Prince Siegfried in Act II (By A Lake), a "Scene" section (No. 11) of the written score, *Allegro moderato* in C time. This is the Entrance of Odette located dvd 00:31:04 As he slowly loves onstage, her legs are vibrating up & down is a tremolo effect—precisely for three bars as the strings are bowed trem on different inversions of the E major (E/G#/B) chords. Then she perfectly aligns her slow (non-trem) steps with the fortissimo quarter notes of the strings, oboes, clarinets, bassoons, and horns for the next three bars (again, all in E major).

The dance of the four swans in hand unison is delightful (dvd 00:50:12). This is section IV of the "Dance of the Swans" general section, *Allegro moderato* in C time. The bassoon sounds staccato 8<sup>th</sup> notes Great octave F# up to small octave C# down to F# up to C# pattern. After an 8<sup>th</sup> rest in Bar 2, two oboes play the melody line.

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-Swan Lake (1989) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Tchaikovsky-Mikhailchenko-Vasyuchenko-Zhuraitis-Bolshoi/dp/B0006JHRDI/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293763843&sr=1-3](http://www.amazon.com/Tchaikovsky-Mikhailchenko-Vasyuchenko-Zhuraitis-Bolshoi/dp/B0006JHRDI/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293763843&sr=1-3)

This is the Bolshoi version that I don't like as much. Some of the sequences are very nice (such as the Spanish Dance), beautifully dressed and staged, but I did not care for the lakeside big scenes with Prince Siegfried and the Odette and the other swans. Of course the music is still a five star rating, although the audio in this dvd was weak (hard to hear) in various sections.

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-Poseidon (2006) \*\* 1/2 [music \*\*]

[http://www.amazon.com/Poseidon-Widescreen-Richard-Dreyfuss/dp/B000GRUMPU/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292879014&sr=1-1](http://www.amazon.com/Poseidon-Widescreen-Richard-Dreyfuss/dp/B000GRUMPU/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292879014&sr=1-1)

While the movie has good production values (including great special effects) and a more-than-competent director (Wolfgang Petersen), this disaster movie is a near disaster. This is a water balloon with almost no water inside of it (pretty much an empty movie). The characters are given no depth or establishing humanity or human-interest. You don't really care about any of them. They are cardboard characters that will get soggy once rogue wave gets them all wet. A few of the stereotyped character were just plain annoying. The music by Badelt was barely ok for me. The Main Title rhythm reminded me more of being somewhere in Africa on a safari than on an ocean cruise ship. That rhythm is heard again around 27 minutes into the movie as our heroes decide to go up to the bottom! They then get into one predicament into another. At the one hour point was interesting to me (underwater/tank scenes). The propeller shaft escape is a pretty

interesting one at about an hour and twenty minutes into the movie. I would've gotten a laugh if at the end of the movie our survivors on the raft were engulfed by another rogue wave just as the rescue helicopter from a nearby rescue ship arrived!

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-Tarzan's Greatest Adventure (1959) \*\* music [\*\*]

<http://www.wbshop.com/Tarzans-Greatest-Adventure/1000179862,default,pd.html?cgid=ZARCHIVEALL>

I recall seeing this movie when I was nine-years old at the local theater, so it had some nostalgic appeal in a vague manner. I wanted to see it again after all of these years—and 1959 was a great year for me seeing movies in their first release—so I decided to buy this dvd from Warner Archive. Well, the movie in my present sixty-year-old eyes does not stand up compared to the then-interested eyes of a nine year old! In other words, it's not a very good movie despite the interesting stars: Sean Connery in his pre-Bond years, Anthony Quayle, Niall MacGinnis, and the lead lady, Sara Lane, who would've been perfect latter as a Bond girl!

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-Mara Maru (1952) \*\* [music \*\*]

<http://www.wbshop.com/Mara-Maru/1000180000,default,pd.html?cgid=ZARCHIVEALL>

I recently purchased this item from the Warner Archive. It's a forgettable black & white movie (despite Errol Flynn) and a lower-drawer score by Max Steiner. I noticed that there is not the standard initial Warner Bros. logo music here. Interesting considering that Steiner almost always used it until I think *Battle Cry*. This is a tired formula movie that was rather cheaply made (no color, for one thing!) without bothering to re-shoot badly shot scenes. For example at 00:11:51 when Andy (Richard Webb) slugs Gregory Mason (Errol Flynn) to the floor near the camera that is shooting the scene, the camera shakes very noticeably! Did Gordon Douglas bother to later re-shoot it? Nope. Stella (Ruth Roman playing Andy's wife) is ok but she ain't no Lauren Bacall! Come to think of it, Flynn is no Bogie either at this stage of his career. Still, if it wasn't for Flynn and Steiner, I doubt if I would ever have given this title more than a passing glance. It gets an "F" (for "Failure"—not "Flynn") because it failed to entertain me and probably most other people. Sorry to say that even Max Steiner on this project did not help the movie. This time his music could not save the picture! Understandably he was not inspired enough to produce an outstanding score. Seeing Perry Mason...eh, Raymond Burr.... co-starring with Flynn again (previously in the *Adventures of Don Juan*) was a nice touch. I am a Raymond Burr fan. Interesting that Flynn's character name is "Mason." I like seeing Paul Picerni here but this was a bit of a sleazy role. I much preferred him a year later or so in the wholesome, good-guy role in *The Wax Museum*.

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-Darby's Rangers (1957) \*\*\* [music \*\*\*\*]  
<http://www.wbshop.com/Darbys-Rangers/1000179569,default,pd.html?cgid=ZARCHIVEALL>

This is a good, entertaining “B” WW II war drama with lots of good stars, and the music score by Max Steiner is exceptional (I think Max’s best war movie score for Warner Bros. and maybe better than Columbia’s *Caine Mutiny*). I plan someday to do a full film score rundowns treatment of the score, so I guess I’ll just leave the review at that. Until then, I strongly recommend this picture, and especially if you are a Steiner fan and never hear this score before.

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-So This Is Love (1953) \*\*\* [music \*\*\*]  
<http://www.wbshop.com/So-This-Is-Love/1000179617,default,pd.html?cgid=ZARCHIVEALL>

I liked this Technicolor film with music adapted by Max Steiner. I never researched this score but I can tell that Steiner composed a fairly large amount of original incidental music. Kathryn Grayson is lovely in the role of Grace Moore. It was nice to see Joan Weldon in a small role here as Ruth Obre. She is very pretty here (go to dvd 00:14:55 as she introduces herself, and also 00:18:18). I remember her best as Pat Medford a year later in *Them!* She was a matter-of-fact scientist so she wasn’t dressed up so “prettily”! I thought she was also very good as Martha Cutting in *The Command* in 1954 as well. She wasn’t made up and dressed up in a very feminine manner in that western action as well. But she’s a tall beauty in this film under review now—and she was, in fact, trained as a singer (her first love, not acting). Another trivia note: She played the role as the singer, Faye Hollister, in “The Singer episode of *Have Gun Will Travel* (Feb 8, 1958) who was abducted by Denver Pyle because he loved her. My wife and I didn’t recognize initially, but there she was—and she actually sang in that episode too! Incidentally (trivia within trivia), there is a fabulous long piece of music by Herrmann used starting at the 13:10 point of the episode tracked in by the music editor. The piece is almost in its entirety titled “Rundown” (part of his *Police Force*) suite.

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-Hotel (1967) \*\*\* [music \*\*\*\*]  
<http://www.wbshop.com/Hotel/1000179993,default,pd.html?cgid=ARCHIVENEW>

I am a Rod Taylor fan so I purchased this film from Warner Archive. Immediately I liked it right from the get-go with those luscious colors and interesting animation of the opening credits. And I liked Johnny Keating’s Main Title. I tend to be fascinated with mid-Sixties movies anyway with their vividness and bold colors and fashions. You can access Keating’s soft symphonic jazz Main Title in waltz time here:

<http://www.filmscoremonthly.com/cds/detail.cfm/CDID/386/Hotel-Kaleidoscope/>

I like the cozy bar scene at around 50 minutes into the movie. The elevator collapse scene towards the end of the movie keeps you suspended (in suspense)! The whole film itself is pretty cozy and entertaining. And the rare film score by Keating is very pleasant.

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-Fighter Squadron (1948) \*\*\* [music \*\*\*]

<http://www.wbshop.com/Fighter-Squadron/1000179953,default,pd.html?cgid=ZARCHIVEALL>

This is macho male-only (for all intents and purposes) WWII action movie. The story itself is ok, sometimes silly with the comic sub-plots, with nice stars (Robert Stack, Edmond O'Brien) but the real special feature is the energetic music by Max Steiner. He pulled all stops in this one. Still my favorite Warner Bros. war movie that Max scored is *Darby's Rangers* because it had a far greater range of material, lot more melodies, and it wasn't quite so *noisy* as this movie with all the machine guns constantly rattling away! This gets really annoying after awhile and mars the enjoyment of this film.

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-Two on a Guillotine (1964) \*\* [music \*\*\*]

<http://www.wbshop.com/Two-on-a-Guillotine/1000180078,default,pd.html?cgid=ZARCHIVEALL>

This is not a good movie, just okay. The director, William Conrad, had the gall to state that Max Steiner's music ruined the picture! He particularly disliked the "Rabbit" music. Guess who is remembered more for his contributions—Conrad or Steiner? While the score is lower-drawer material, it demonstrates a vitality that the movie itself could not scare up! I researched part of the written score at USC/Warner Bros Archives. The cue sheets for Reel 1 shows:

1. Magic Act. Visual Instr. 1:02
2. Sobre Las Olas Rosas (arr. Steiner) Visual Instr. 1:38
3. They're Either Too Young or Too old (Frank Loesser-Arthur Schwartz) bkg instr. 2:30
- 4 a) You Must Have Been a Beautiful Baby (Harry Warren-Johnny Mercer) :25
- 4b) The Blade (Steiner) 1:00
- 4 c) Title :02
5. Melinda 1:15
6. Melinda :05

If I have time, I'll delineate some of the cues here, otherwise I'll wait some other time. I cannot give the score a full rundown treatment because I did not have time to research the complete score.

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-Dragnet 1967 (1967) \*\*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Dragnet-1967-Season-Jack-Webb/dp/B0007Z9RB6/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292879733&sr=1-1](http://www.amazon.com/Dragnet-1967-Season-Jack-Webb/dp/B0007Z9RB6/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292879733&sr=1-1)

“Just the facts, ma’am”—this series is quite entertaining. I used to always watch this series when originally released on tv. I guess I just liked Jack Webb who was made famous and iconic in this role as Sergeant Joe Friday. And I enjoyed Harry Morgan as Bill Gannon. Plus I vastly preferred the color series over the early Fifties black & white seasons. My wife loved his sour-puss looks at times, his dedication to the job, how he said “Captain” and the end section that shows the law violator getting his or her just desserts! One of my favorite episodes is “The Big Kidnapping” that features a dynamite score by Lyn Murray.

-Dragnet 1968 (1968) \*\*\*\*

[http://www.amazon.com/Dragnet-1968-Season-Jack-Webb/dp/B003CNQPMY/ref=pd\\_sim\\_d\\_1](http://www.amazon.com/Dragnet-1968-Season-Jack-Webb/dp/B003CNQPMY/ref=pd_sim_d_1)

Another quality set but especially so here because it offers a bonus feature of *Dragnet 1966* (pilot movie). It also has the interesting featurette, “Jack Webb: The Man Behind Badge 714.”

-Dragnet 1969 (1969) \*\*\* ½

[http://www.amazon.com/gp/product/B0041SI7A2/ref=pd\\_lpo\\_k2\\_dp\\_sr\\_3?pf\\_rd\\_p=486539851&pf\\_rd\\_s=lpo-top-stripe-1&pf\\_rd\\_t=201&pf\\_rd\\_i=B0007Z9RB6&pf\\_rd\\_m=ATVPDKIKX0DER&pf\\_rd\\_r=0N9VT3F4579CPX8HB2QC](http://www.amazon.com/gp/product/B0041SI7A2/ref=pd_lpo_k2_dp_sr_3?pf_rd_p=486539851&pf_rd_s=lpo-top-stripe-1&pf_rd_t=201&pf_rd_i=B0007Z9RB6&pf_rd_m=ATVPDKIKX0DER&pf_rd_r=0N9VT3F4579CPX8HB2QC)

Still pretty good set but bare bones –“Just the episodes, ma’am.” I liked episode # 19 “Administrative Vice” that stars Anthony Eisley. He starred in at least six episodes of the series. Also episode # 22 “Vice” is also good.

-Dragnet 1970 (1970) \*\*\*

[http://www.amazon.com/gp/product/B004IB04S0/ref=pd\\_lpo\\_k2\\_dp\\_sr\\_2?pf\\_rd\\_p=486539851&pf\\_rd\\_s=lpo-top-stripe-1&pf\\_rd\\_t=201&pf\\_rd\\_i=B0007Z9RB6&pf\\_rd\\_m=ATVPDKIKX0DER&pf\\_rd\\_r=0386QZD6WQTSJV5Y405W](http://www.amazon.com/gp/product/B004IB04S0/ref=pd_lpo_k2_dp_sr_2?pf_rd_p=486539851&pf_rd_s=lpo-top-stripe-1&pf_rd_t=201&pf_rd_i=B0007Z9RB6&pf_rd_m=ATVPDKIKX0DER&pf_rd_r=0386QZD6WQTSJV5Y405W)

This is the weakest or least satisfying of the four seasons/sets. Even the image transfer is rather bad compared to the clarity of image and good color saturation of the earlier Shout sets. You can skip this one if you can only afford one or two sets (get Seasons One & Two for sure!).

-Deep Blue Sea (1999) \*\*\* [music \*\*]

[http://www.amazon.com/Deep-Blue-Sea-Thomas-Jane/dp/B002GHHHL0/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292879894&sr=1-3](http://www.amazon.com/Deep-Blue-Sea-Thomas-Jane/dp/B002GHHHL0/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292879894&sr=1-3)

Renny Harlin is on the helm again directing an action-horror movie this time—about hyper-intelligent genetically-engineered sharks. He’s a good action director (I enjoyed *Cliffhanger* and *Diehard 2*) but once again I object to too much blood and violence. At least in this movie the brutality depicted is sharks-against-humans, not humans-against-humans (as in the other two movies cited above). I like the stars, especially Thomas Jane. The music by Trevor Jones is ok in that it does the job generically with very little distinction. Harlin provides an interesting commentary. At any rate, to keep this short, I recommend seeing this movie at least once—twice if you want to hear Harlin’s commentary (suggested). The same applies to *Cliffhanger*.

-Startup.Com (2001) \*\*

[http://www.amazon.com/Startup-Com-Kaleil-Isaza-Tuzman/dp/B00005N5QV/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292880015&sr=1-1](http://www.amazon.com/Startup-Com-Kaleil-Isaza-Tuzman/dp/B00005N5QV/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292880015&sr=1-1)

I have not seen this film about the bursting of the Internet bubble in a very long time. If I have time I’ll look it over again for this review paper, but since it is a relatively dated and inconsequential documentary, I rather doubt it! My recollection is that it was somewhat interesting to watch the first time out of curiosity, but to see it again is not that interesting an idea!

-Endless Night (1972) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Endless-Night-Hayley-Mills/dp/B000059LGD/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292880176&sr=1-1](http://www.amazon.com/Endless-Night-Hayley-Mills/dp/B000059LGD/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292880176&sr=1-1)

I already did a short 24-page rundown treatment of this score on my site:

<http://www.filmscorerundowns.net/herrmann/endless-night.pdf>

The movie is definitely no classic but it has atmosphere! Since I am rather prejudiced in favor towards Herrmann, I’ll give this one a borderline “classic” four-star rating.

-The Exorcist (1973) \*\*\* [music \*\*]

[http://www.amazon.com/Exorcist-Version-Youve-Never-Seen/dp/B0000524CY/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292880264&sr=1-2](http://www.amazon.com/Exorcist-Version-Youve-Never-Seen/dp/B0000524CY/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292880264&sr=1-2)

This is an interesting early “shock” horror movie. I remember when I saw it with friends near UCLA when it first came out. I enjoyed it but we also laughed at it several times! I played a joke just before the lights were turned on at the end of the movie. I put on my coat and hat backwards and screamed when the lights were turned on that something happened to my head—and a few ladies were actually startled!

I do not think much of Friedkin—the director who turned down Herrmann’s services! The best I can say in his defense is that the devil made him do it! By the mid-Seventies his career pretty much went downhill.

-Green Berets (1968) \*\* [music \*\*\*]

[http://www.amazon.com/Green-Berets-John-Wayne/dp/6304696523/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1292880333&sr=1-5](http://www.amazon.com/Green-Berets-John-Wayne/dp/6304696523/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292880333&sr=1-5)

Not a very good Vietnam War film from John Wayne. I am surprised Rozsa did the score for this propaganda movie, but he elevated the movie enough to motivate me to buy the dvd. I already did a rundown on this score:

<http://www.filmscorerundowns.net/rozsa/greenberets.pdf>

On the Rozsa Forum site, I discussed the score and provided some images:

<http://miklosrozsa.yuku.com/topic/1113/Da-Nang-The-Green-Berets>

<http://miklosrozsa.yuku.com/reply/14901/Sahara-cues#reply-14901>

-All the President's Men (1976) \*\*\*\* [music \*\*\*]

[http://www.amazon.com/All-Presidents-Men-Dustin-Hoffman/dp/B00407PNX8/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1292880415&sr=1-5](http://www.amazon.com/All-Presidents-Men-Dustin-Hoffman/dp/B00407PNX8/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292880415&sr=1-5)

-Bullitt (1968) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Bullitt-Steve-McQueen/dp/B00407PNY2/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1292880486&sr=1-5](http://www.amazon.com/Bullitt-Steve-McQueen/dp/B00407PNY2/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292880486&sr=1-5)

Absolutely classic cop-suspense movie starring alpha-male Steve McQueen. The score by Lalo Schifrin is perfectly appropriate and spot-on to the nature of this film. I believe part of the score was reproduced on the Film Score Monthly message board but I cannot find the link at this moment...but perhaps this is it:

<http://filmscoremonthly.com/board/posts.cfm?threadID=62814&forumID=1&archive=0>

-Risky Business (1983) \*\*\* ½ [music \*\*\*]

[http://www.amazon.com/Risky-Business-Tom-Cruise/dp/0790732203/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292880549&sr=1-2](http://www.amazon.com/Risky-Business-Tom-Cruise/dp/0790732203/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292880549&sr=1-2)

I enjoyed this smartly-written movie when it was originally released, and I still enjoy it after buying the dvd recently. The music by Tangerine is good and fits the ambience of the film but it's not "my kind" of music! Listen to the commentary by Tom Cruise and others.

-Starship Troopers 2 (2004) – (minus) rating [music \*\*\*]

[http://www.amazon.com/Starship-Troopers-2-Hero-Federation/dp/B0001XAOQ6/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292881545&sr=1-1](http://www.amazon.com/Starship-Troopers-2-Hero-Federation/dp/B0001XAOQ6/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292881545&sr=1-1)

This movie deserves a MINUS rating: it is UGLY (four-letter word!) garbage! This movie gets the special distinction of being the only movie reviewed here that gets a MINUS rating. When asked at the start of the commentary, one of commentators (I

believe Jon Davison) was asked why he got into this project, and replied, “Well, it seemed like a good idea at the time.” Prophetic statement if you think about it—except that he should’ve forgot the word, “good”! Probably he should’ve deleted “idea” as well, unless he meant a lousy or crappy idea. How Phil Tippett (as director) got involved in this awful movie is beyond me. That Morgan & Stromberg ever allowed themselves to be involved with this disgusting mess surprises me. I would’ve been red-faced embarrassed if I were a composer even *asked* to compose for this lousy and (once again) UGLY picture—let alone actually writing a score! I’d eat a big bug rather than be anyhow involved in this excuse of a movie. I believe Stromberg did most of the music, and he deserves good credit trying to give it his all or best under the circumstances (I think, anyways) so I’ll give the music a passable three-star rating. But even the best composer in the world could not dress up this rotting, disgusting corpse of a movie. If Herrmann were shown a picture like this, he would have yelled, “Why are you showing me garbage like this!” and storm out of the screening room. You could offer me \$100,000 or even a million dollars, and I would run as fast as I could from this project. Being associated with such a film might stick to you like icky, smelly crushed bug guts, and possibly hurt your reputation and prospects for being offered future serious works of merit [It’s very hard trying to be kind to a movie like this!]. Watching this movie again on my dvd player was a waste of an hour & a half of my life that I will never get back. Phil Tippett I believe comments at 20 or 21 minutes into the dvd about Stromberg & Morgan. He stated that it was fun to have “Steineresque” music applied to this film. ??? Please don’t associate Max Steiner’s name with a project like this.

I discussed the music back in 2004 on Talking Herrmann. I was more generous towards the music then than now but basically recommending that you hear the music on a cd—AWAY from the movie itself! Remember that I made that music review in 2004 BEFORE I ever saw the ugly (four-letter word) movie. Anyway, here is the link:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1591>

Then later the movie was shown on STARZ. Here’s the new Talking Herrmann discussion on the film:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1702>

I like Stromberg’s Fednet theme that is quite masculine, strong, and martial. I believe it starts off in the C major (C/E/G) tonality played by 8 horns, 4 trombones, 2 tubas and strings. The rhythmic figures are played by snare drums, tenor drum, grand cassa and tams. He liberally uses the quarter-tone glisses device of the strings in some cues like “Tail O’ The Bug” along with other “alien” musical effects. Herrmann rarely (if ever!) used quarter-tones in his music but it got quite popularized (and over-used) once John Williams, Jerry Goldsmith and others started using the technique.

Once again, run as fast as you can from this movie! Don’t waste your money or your time on it! I was exceptionally disappointed and turned off by it. Why should an

audience that hates a movie be nice and forgiving in their review? It deserves to be irretrievably pooped on by those ugly big bugs depicted in the movie.

-Fiend Without A Face (1957) \*\* ½ [music \*\*\*]

[http://www.amazon.com/Fiend-Without-Face-Criterion-Collection/dp/B00004Z1FN/ref=sr\\_1\\_1?s=movies-tv&ie=UTF8&qid=1310669038&sr=1-1](http://www.amazon.com/Fiend-Without-Face-Criterion-Collection/dp/B00004Z1FN/ref=sr_1_1?s=movies-tv&ie=UTF8&qid=1310669038&sr=1-1)

This is certainly an atmospheric sci-fi movie, rather scary at times. I particularly found the sound effects of the brain creatures creepy! It's a sort of "ugly" movie (four-letter word!) but it has a certain cult status, especially with the stop-motion effects used. I can't really say I "like" this film. It has some good scary features (like the original *The Fly*) but they are sort of ugly films, and what's the point of making it?

-Bowling for Columbine (2002) \*\*\*\*\*

[http://www.amazon.com/Bowling-Columbine-Michael-Caldwell/dp/B00008DDVV/ref=sr\\_1\\_2?s=movies-tv&ie=UTF8&qid=1310671442&sr=1-2](http://www.amazon.com/Bowling-Columbine-Michael-Caldwell/dp/B00008DDVV/ref=sr_1_2?s=movies-tv&ie=UTF8&qid=1310671442&sr=1-2)

This is an Oscar-winning documentary by Michael Moore. It deserved it. It was, very importantly, both informative and highly entertaining. I like this one better than *Fahrenheit 9/11* (Moore should've been in front of the camera more) and better even than *Sicko*. I may get the dvd of *Sicko* since it has an extra hour of material and other special features. My wife & I saw *Capitalism: A Love Story* at the theater and liked it but not terrifically. Moore taking an armored truck to the entrance of a bank to retrieve lost money was a pretty lame gimmick! *Inside Job* was better, more potent in the same message. In fact it won the 2010 best documentary award.

-The Greatest Story Ever Told (1965) \*\*\* [music \*\*\*]

[http://www.amazon.com/Greatest-Story-Ever-Told-Movie/dp/B0002BO05S/ref=sr\\_1\\_1?s=movies-tv&ie=UTF8&qid=1310673613&sr=1-1](http://www.amazon.com/Greatest-Story-Ever-Told-Movie/dp/B0002BO05S/ref=sr_1_1?s=movies-tv&ie=UTF8&qid=1310673613&sr=1-1)

I've got book the special dvd and also the cd set. I appreciate the efforts put into this picture but it can also be titled *The Slowest Movie Ever Told*. George Stevens directed a snoozer! You are guaranteed to get a lot of ZZZZZZZZZZZ's here! Someone needed to put a fire under this movie, heat it up a little!

I discussed the score briefly in a few of my blogs:

<http://www.filmscorerundowns.net/blogs/6.pdf>

<http://www.filmscorerundowns.net/blogs/39.pdf>

-Adventures of Robin Hood (1938) \*\*\*\*\* 1/2 [music \*\*\*\*\*]

[http://www.amazon.com/Adventures-Robin-Hood-Two-Disc-Special/dp/B00005JKEZ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292881630&sr=1-1](http://www.amazon.com/Adventures-Robin-Hood-Two-Disc-Special/dp/B00005JKEZ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292881630&sr=1-1)

This is definitely a classic Errol Flynn movie in glorious Technicolor, nearly a masterpiece. I already did a rundown treatment on the score:

<http://www.filmscorerundowns.net/korngold/robinhood.pdf>

-Far Country (1954) \*\*\* [music \*\*\*]

[http://www.amazon.com/Far-Country-James-Stewart/dp/B00008CMSY/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292881684&sr=1-1](http://www.amazon.com/Far-Country-James-Stewart/dp/B00008CMSY/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292881684&sr=1-1)

Nice Technicolor western from Universal starring Jimmy Stewart, the great character actor, Walter Brennan, the lovely Ruth Roman. Frank Skinner did most or all of the score (I don't have the cue sheets) but he wasn't credited on the opening titles for some reason. Skinner is a very fine "workhorse" of a composer—especially for westerns, I suppose. I gave him a glowing rating in *The Fighting O'Flynn*. This is an entertaining western but far from being a "classic" one (despite having Stewart!).

-Ghost & Mrs. Muir (1947) \*\*\*\*\* [music \*\*\*\*\* 1/2]

[http://www.amazon.com/Ghost-Mrs-Muir-Gene-Tierney/dp/B000083C6R/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292882155&sr=1-1](http://www.amazon.com/Ghost-Mrs-Muir-Gene-Tierney/dp/B000083C6R/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292882155&sr=1-1)

I reviewed this score and movie on Talking Herrmann, and I did a rundown:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1332>

[http://www.filmscorerundowns.net/herrmann/ghost\\_and\\_mrs.pdf](http://www.filmscorerundowns.net/herrmann/ghost_and_mrs.pdf)

-The Kentuckian (1955) \*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Kentuckian-Clem-Bevans/dp/B000059TFV/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292882234&sr=1-1](http://www.amazon.com/Kentuckian-Clem-Bevans/dp/B000059TFV/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292882234&sr=1-1)

This is a fine Burt Lancaster movie with a good cast, and terrific music by Bernard Herrmann. I already did a rundown on the score:

<http://www.filmscorerundowns.net/herrmann/kentuckian.pdf>

-Lost Command (1966) \*\* [music \*\*\*]

[http://www.amazon.com/Lost-Command-Anthony-Quinn/dp/B000066C6H/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292882291&sr=1-1](http://www.amazon.com/Lost-Command-Anthony-Quinn/dp/B000066C6H/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292882291&sr=1-1)

The working title of this film was "The Centurions" (the title of the 1960 novel) but changed to *Lost Command*. Wise choice. An uninformed moviegoer might have paid at the box office to see it thinking it was a movie about ancient Roman centurions! After all, Anthony Quinn, the star of this movie, was also the star of 1961's *Barrabas* in the Roman Empire setting, so maybe now he's playing a centurion instead of a thief!

The opening words as Reel 1/B music is played (not the Main Title but an Intro) reads: "After eight years of fighting between the proud French army and the rebellious

Vietminh guerrillas in Indo-China, the end is near...Dien-Bien-Phu, May 7, 1954.” Already I don’t think many moviegoers are going to relate to this particular conflict in history (unlike events in World War II, say). Later the focus is on the Algerian War that I understand was a dark chapter in the history of France (connected to torture, as suggested at times in this film). As for this film itself, it lacks focus. The drama provides only an empty feeling, a series of barely connecting events of characters I could not adequately relate to. There is certainly no universal “Everyman” character here (such as Spielberg’s *Saving Private Ryan*) to relate warmly to. Or give me that Errol Flynn character in *Objective, Burma*. I really did not care about one single character in this movie, and I could not get engaged or “involved” in the ongoing events. This movie failed to entertain. At least Waxman tried to breath some life into this corpse.

“Main Title” Reel 1/B, *Allegro* in 4/4 time, 101 bars, 3:18 duration, and orchestrated by Leonid Raab. Quarter note = 120. Dvd location: 00:02:40. Instrumentation: 3 flutes (2 piccolos doubling), 3 oboes (one English horn doubling), 3 clarinets (one Eb clarinet doubling), 3 bassoons, 5 horns (unusual for me to see 5 horns instead of 4 or 6 or 8), 3 trumpets, 3 trombones, tuba, timp, bass drum, tenor drum, snare drum, piano, harp, 22 violins, 8 violas, 8 VC, 4 CB. I like this Main Title very much. Waxman decided to energize this cue with a type of, in certain terms, fast motor motion by the constant repetition of 16<sup>th</sup> note figures. Of course the scene shows paratroopers going into action from planes. The music sounds rather Herrmannesque to me (probably why I like it!). Waxman’s legible sketches are structured into four staves. I had this score pulled for me around ten years ago (perhaps 15!) at Columbia/Sony Studios.

In Bar 1, 12 violins I and 10 violins II sound *ff* Line 3 G-Eb-G-Eb 16ths (connected as a figure by two crossbeams) to D-Line 2 Bb-D-Bb 16ths back to G-Eb-G-Eb 16ths to D-Bb-D-Bb 16ths (repeated next bar). I believe the piano plays these notes as well because the full score indicates on the piano staff *cue violins*—although the sketches and the Conductor cue did not indicate piano anywhere. Perhaps the piano was “cued in” instead (used or not used depending on a final decision at recording time). In Bar 3 (00:02:43) the violins are now divisi so that while violins I continue the same Line 3 figures, violins II play them in the largely Line 2 register (both thru Bar 8).

After a quarter rest in Bar 4 (00:02:45), trumpets II-III (sharing the same staff) play *ff* Line 1 Ab [written Bb] dotted half note tied to (Bar 5, start of page 2 of this cue) quarter note to “3” triplet value 8<sup>th</sup> notes Ab-Ab-Ab with that third 8<sup>th</sup> tied to normal value 8<sup>th</sup> to Fb [written Gb] quarter note down to Cb [written Db] 8<sup>th</sup> tied to (Bar 6) dotted quarter note up to Ab 8<sup>th</sup> tied to half note and tied to whole note in Bar 7. After a quarter rest in Bar 4, two piccolos play Line 3 Ab dotted half note tied to quarter note next bar, and so forth (see trumpets). The flute is *col* the piccolos. Oboes play this in the Line 2 register, as well as the Eb clarinet and two B-flat clarinets.

Starting in Bar 12 the violas start to play the 16<sup>th</sup> note figures Line 1 G#-D-G#-D to C# down to small octave G# up to C# down to G# 16ths and repeated again in the second half of this bar. The notes vary as the bars progress. The first statement of the theme is offered starting at the end of Bar 13. For instance, after a half and quarter rest,

trumpets play Line 1 B/Line 2 D dotted 8ths to C#/E 16ths to (Bar 14) D/F# 8ths (followed by an 8<sup>th</sup> rest) to D/F# half notes to E/G dotted 8ths to D/F# 16ths to (Bar 15) C#/E 8ths (followed by an 8<sup>th</sup> rest) to same C#/E dotted half notes tied to (Bar 16) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Horns and woodwinds also play. In Bar 17 (00:03:08), the celli now join in on the pattern on Line 1 D# down to small octave B up to D# to B 16ths to small octave A# down to E# up to A# down to E# (repeated in second half of bar) to (Bar 18) Line 1 D down to B up to D down to B to A#-E#-A#-E# figure (repeated next bar) to (Bar 20) Db-Bb-Db-Bb to A-E-A-E 16ths. After a half and quarter rest in Bar 18 (00:03:12), CB come into play forte on Great octave B quarter note tied to dotted half note next bar < *fff* to B rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 20) B quarter note tied to rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same B quarter note to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Trombones play as the contrabasses. The tuba does also but written an octave lower register. The bass drum is rolled in that general pattern. In Bar 21 (00:03:16), the CB are now *col VC* on middle C down to small octave A up to C down to A 16ths to small octave G# down to D# up to G# down to D# 16ths (repeated in second half of this bar) to (Bar 22) small octave B-G#-B-G# 16ths to Fx-D#-Fx-D# 16ths and repeated in the second half of this bar and repeated next two bars. Meanwhile violins I in Bar 22 play Line 2 B-G#-B-D# to Fx-D#-Fx-D# 16ths, and the violins II an octave lower register, and the violas & celli two octaves lower (small octave register) than the first violins. After a half and quarter rest in Bar 22 (00:03:19), horns play forte Lines 1 & 2 D# [written A#] quarter notes tied to whole notes next bar decrescendo hairpin in Bar 23 and then crescendo hairpin with still a tied from those whole notes to (Bar 24) 8<sup>th</sup> notes to a resounding of those Lines 1 & D# notes as 8<sup>th</sup> notes rinforzando-marked (followed by a quarter and half rest). Trumpets play this pattern on Line 1 G#/Line 2 C#/E /C# min) tied notes. Pos play this on Great octave G#/small octave D#/B (G# min) tied notes—so we have bitonality here or two chords. The tuba plays this pattern on Contra-octave G# tied notes. The timp is trem rolled on Great octave G# notes except for that final rinforzando 8<sup>th</sup> note in Bra 24. After an 8<sup>th</sup> rest in Bar 24, the “metal plate” sounds forte a rinforzando 8<sup>th</sup> note (notated on the top space of the staff). The vibe here sounds *ff no motor* Line 2 C#/E rinforzando 8ths. The piano here plays Great octave G#/small octave D#/B/Line 1 D#/G#/Line 2 C#/E rinforzando 8ths (so both chords here!).

Skipping to Bar 38 (dvd 00:03:47), the woodwinds now join in on the motorized or engine-propelled 16<sup>th</sup> note figures! The strings, meanwhile, take a one-bar smoke break! At any rate they do not return to the 16<sup>th</sup> note pattern until Bar 53 (start of page 14). Piccolos and flute (maybe they are all flutes come to think of it, although not clearly marked here) in Bar 38 play *ff* Line 3 F down to D up to F down to D 16ths legato to C# down to Line 2 G# up to C# down to G# 16<sup>th</sup> (repeat these two figures in the second half of this bar and repeat next bar) to (Bar 40) Line 3 F-F-F-D 16ths to C#-Line 2 G# to C#-G# 16ths to Line 3 F-F-F-F 16ths to C-Line 2 G-C-G (no sharps here) 16ths. The oboe plays this an octave lower register. The English horn plays this two octaves lower than the piccolos/flute. The Eb clarinet plays this an octave lower. B-flat clarinets play this an octave lower register, and the bassoons play two octaves lower (starting Line 1 F-D-F-D 16ths). The xylophone plays this pattern too, and it sounds very distinctive of course. The top staff is *col flute* and the bottom staff is *col oboe* (octave lower register). The piano

plays the pattern as well with the top staff *col flute* and the bottom staff *Col Bsn*. In Bar 39 the horns play forte Line 1 D [written A] quarter note (followed by a quarter rest) to same D half note tied to half note next bar to “3” triplet value quarter notes middle C-small octave Bb-A [written G-F-E] to (Bar 41) G [written Line 1 D] dotted half note up to Bb quarter note down to (Bar 42) G whole note. Trumpets play this an octave higher register than the horns. Three Pos play this an octave lower register than the horns (starting small octave register for the trombones). Violas and CB play the pattern in the same registers as the horns, while VC play this an octave lower register (like the Pos). The strings are emphasized a bit differently. So we find in Bar 39 D sforzando-marked ( ^ ) quarter note (followed by a quarter rest) to D sforzando half note tied to half note next bar to C-Bb-A rinforzando-marked “3” triplet value quarter notes.

Skipping to Bar 51, after a quarter rest (dvd 00:04:11), the pairing of the xylophone and marimba sounding rinforzando-marked quarter note dyads is an interesting effect. So, after a quarter rest, the xylophone plays Line 1 C/E rinforzando quarter notes up to B/Line 2 D# quarter notes up to G/B quarter notes up to (Bar 52) Line 3 Eb/G quarter notes down to Line 2 G/B down to Line 1 B/Line 2 D# down to middle C/E rinforzando quarter note dyads. The marimba starts off with small octave E/A quarter notes up to Line 1 D#/G# quarter notes up to B/Line 2 E quarter notes up to (Bar 52) G/Line 3 C quarter notes down to Line 2 G/B down to Line 1 B/Line 2 E down to Line 1 D#/G# down to small octave E/A rinforzando quarter notes. The piano plays this pattern as well *Ped* on Great octave A/small octave C/E/A/middle C/E quarter notes (A min) up to small octave G#/B/Line 1 D#/G#/B/Line 2 D# (G# min) quarter notes up to Line 1 E/G/B/Line 2 E/G/B (E min) quarter notes up to (Bar 52) Line 2 C/Eb/G/Line 3 C/Eb/G (C min) quarter notes down to the aforementioned chords. Of course the brass are more emphasized in a rather Herrmannesque manner and the trading off of brass and woodwind choirs. So, after a quarter rest in Bar 51, Pos II-III play small octave C/E rinforzando half notes (tuba here on Great octave A half note, and 3 Fags on small octave A/middle C/E half notes) followed by rests until the end of Bar 52 when they play the same tones but as rinforzando quarter notes. After a half rest in Bar 51, Pos I plays small octave Ab rinforzando half note (repeated next bar). After a half rest, oboes play Line 2 Cb/Eb half notes (repeated next bar) while the E>H. here plays on Line 1 AB [written Line Eb] half note. After a half rest, horns IV-V (bottom staff) play Line 1 Cb/Eb [written Gb/Bb] rinforzando half notes (repeated next bar). After a half and quarter rest in Bar 51, clarinets play Line 2 G/B rinforzando quarter notes tied to quarter notes next bar to same G/B rinforzando half notes (followed by a quarter rest). The bass clarinet here plays on Line 2 E notes. Horns I-II-III (top staff) play here on Line 1 E/G/B notes in the same pattern. In Bar 52, flutes play Line 2 C/Eb/G rinforzando half notes (followed by a half rest). Trumpets here play Line 2 C/Eb/G half notes. So a nice pyramid effect (ala Herrmann!).

After a quarter rest in Bar 53 (00:04:14), the violins, violas and woodwinds now frantically all play the 16<sup>th</sup> note figures (legato for the woodwinds, and rinforzando-marked for the strings). Nice difference of effect. So, after a quarter rest, violins I play Line 3 (violins II Line 2, violas Line 1) G down to E up to G down to E 16ths to D#-Line 2 B up to D# down to B 16ths to G-E-G-E again to (Bar 54) D#-B-D#-B 16ths to Line 3

Eb-Line 2 Bb-Eb-Bb down to Line 2 A-F-A-F up to Line 3 Eb-Line 2 B-Eb-B 16ths. Flutes are *col* violins I (same register) but, as given earlier, played legato. The oboe is *col* the register of violins II, as also the three B-flat clarinets. The E.H. and bassoon I play two octaves lower (start Line 1 figure).

In Bar 59 (00:04:25), the violins and violas now play “3” triplet value figures as measured trem. So violins I play Line 2 E up to G up to Bb 8ths (crossbeam connected) but with a short horizontal line on each stem so that what you really have is a measured trem effect of E-E to G-G to Bb-Bb triplet value 16ths, and so forth. Then after this first figure in the same pattern the violins play Line 3 Eb- up to Gb down to Eb 8ths (in effect 16ths, as given) down to Line 2 Bb down to G down to Eb then up to G-Bb-Line 3 Eb. Etc. Violins are *divisi* so they play the patterns on Lines 1 & 2 E-G-Bb ascending 8ths and so forth. Violas play the pattern an octave lower register than the first violins.

Etc. The main problem with the Main Title is that you can’t really hear the music very well because the onscreen battle sound effects tend to drown out the music! I think it’s great music for a lousy movie, the music in the same upper league as in *Objective, Burma* and *Destination Tokyo* war movies. Of course my favorite Waxman score is *Prince Valiant*.

“Count de Cheville” Reel 1/C. Quarter note = 55. Dvd location 00:05:59. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 Pos, tuba, timp, 8 violins I, 8 violins II, 6 violas, 5 celli, 3 bass. Scene: Medical operation in a secure bunker.

Top staff violas play *p* small octave G whole note tied to (Bar 2) half note to G tenuto half note to (Bar 3) G whole note tied to whole note next bar. Bottom staff violas play small octave C whole note tied to half note next bar to C# tenuto half note to (Bar 3) D whole note tied to next bar. Top staff VC play Great octave BB whole note tied to half note next bar to A tenuto half note to (Bar 3) Ab whole note tied to whole note next bar. Bottom staff VC play Great octave F whole note tied to half note next bar to E tenuto half note to (Bar 3) Eb whole note tied to whole note next bar. CB are silent here. Muted horn I sounds *p* in Bar 2 middle C# [written G#] dotted quarter note to same C# 8<sup>th</sup> to C# half note tied to dotted half note next bar to E [written B] quarter note tied to (Bar 4) dotted quarter note to G 8<sup>th</sup> to G quarter note down to E 8<sup>th</sup>. Two other horns (bottom staff) play this an octave lower register.

Skipping to Bar 15 (00:07:03), *Agitato molto* tempo-marking, violins sound *f* (after an initial 16<sup>th</sup> rest) small octave G#-B-Line 1 D 16ths up to G up to B down to G# up to Line 2 C# 16ths to E 8<sup>th</sup> up to G dotted quarter note decrescendo and tied to (Bar 16) quarter and 8<sup>th</sup> notes (followed by rests). Violas play the same two figures in the same register to Line 1 E to G 8ths (followed by a quarter rest). Clarinet I plays as the violins but continuing in Bar 16 with a Line 2 G dotted quarter note tied from the previous dotted quarter note to F# stand-alone 8<sup>th</sup> to Eb-Line 1 B-F-D descending 8ths (crossbeam connected). After a half and 8<sup>th</sup> rest in Bar 15, trumpets play Line 1 C#/F#/B *rinforzando* dotted quarter notes decrescendo and tied to half notes *dim* next bar (followed by a half

rest). After an 8<sup>th</sup> rest, Pos play *mf* Great Octave B/small octave E/G dotted quarter notes tied to half notes decrescendo hairpin (silent in Bar 16). The bass clarinet in Bar 15 play forte small octave C# rinforzando whole note decrescendo. After a half and 8<sup>th</sup> rest in Bar 15, the oboe plays Line 2 G rinforzando dotted quarter note tied to 8<sup>th</sup> note next bar (followed by rests). Etc. [end session Sunday, April 10, 2011 at 12:27 pm]

“Attack” Reel 1/D-2/A *Allo (Allegro)* in 4/4 time, 1:31 duration. Quarter note = 132. Dvd location 00:09:18. Initial instrumentation: 3 piccolos, 3 oboes, Eb clarinet, 2 soprano saxes, 2 bassoons, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, timp, xylophone, cymbal, bass drum, snare drum, field drum, harp, piano, 12 violins I, 10 violins II, 8 violas, 8 celli, 4 CB.

All violins sound *ff* Line 1 B-Line 2 C#-D#-E 16ths (connected as a figure by two crossbeams) to F#-G#-A-AA 16ths to A-A-A-A 16ths (notated as a quarter note with two short horizontal lines across the stem) to A-A-A-A 16ths again to (Bar 2) A-F-G#-E 16ths played 4X to (Bar 3) A-G-F#-E 16ths to D-C-Line 1 B-A 16ths to B-B-B-b 16ths to B-B-B-B 16ths to (Bar 4) B-Bb-G-E 16ths to D#-F#-A-Line 2 C 16ths to Line 1 B-Bb-G-E 16ths to D#-F#-A-Line 2 C 16ths. The rest of the strings are silent here. All horns sound *ff* Line 1 Bb [written Line 2 F] rinforzando dotted quarter note to Bb-Bb rinforzando 16ths to Bb to Bb rinforzando quarter notes to (Bar 2) Bb rinforzando whole note to (Bar 3), after a quarter and 8<sup>th</sup> rest, Bb 8<sup>th</sup> tied to quarter note to Bb rinforzando quarter note tied to (Bar 4) 8<sup>th</sup> note to Bb rinforzando quarter note to Bb rinforzando dotted quarter note to Bb rinforzando quarter note. Piccolos and oboes play the same but in the Line 2 Bb register. The Eb clarinet plays in the Line 1 Bb register [written Line 2 G] while the sop saxes play Line 2 Bb [written Line 3 C] notes in this same pattern.

In Bar 5, after a quarter rest, the xylophone sounds *ff* with hard hammers Lines 2 & 3 Bb rinforzando 8ths (followed by an 8<sup>th</sup> rest) to same Bb 8ths (followed by an 8<sup>th</sup> rest) to same Bb 8ths (followed by an 8<sup>th</sup> rest). The piano plays exactly the same. After a quarter rest, the piccolos and oboes play Line 3 Bb rinforzando 8<sup>th</sup> down to Line 2 Bb 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) to two more such figures and 16<sup>th</sup> rests to (Bar 6), after an 8<sup>th</sup> rest, Line 2 A dotted quarter note trill tied to half note. The Eb clarinet and saxes play the same. The horns play the same an octave lower register than the piccolos. Violins play Line 1 G#-G#-G#-G# 16ths down to A-middle C-E-A 16ths to G-G-G-G down to A-middle C-E-A 16ths to (Bar 6) Line 1 G#-E-F#-middle C 16ths figure played 4X. Etc.

The music timing sheets for this cue state, in part here, as follows:

“The loudspeaker has announced the futility of the French cause. Boisfeuras leads his line of coolies toward the forward trench on battleground. Suddenly the terrain is lit up by a parachute flare and the coolies are caught in the open, and mowed down amidst other explosions.

:00 Music starts on LS as human wave of natives start moving rapidly forward across battlefield in the night.

:01 1/3 Cut to closer view of continued action.

:02 ½ Cut to LS another part of battlefield as remainder of Boisferra' A support scatters amidst explosion.

:06 1/3 Cut to Med. Shot of two Frenchmen in trench preparing arms quickly.

:07 ½ Cut back to LS on battlefield as human wave continues toward camera.

:09 2/3 End Reel 1 and continue music to Reel 2, on cut to MS Int. trench as French soldiers prepare for the attack.

:10 ½ One Frenchman shouts "Her they come."

:11 1/3 Line ends as soldiers prepare for action and start shooting.

:13 Cut to M. CU of Respeguy as he aims machine gun.

:13 2/3 And starts shooting from trench.  
ETC.

"Defeat" Reel 2/B

"March" Reel 2/C. Dvd location 00:14:32. Quarter note = 72. In Bar 1, flute III plays forte Line 2 D-Eb-D-Eb 32<sup>nd</sup> notes to D tied to next figure's 16<sup>th</sup> note to Eb-D 32<sup>nd</sup> notes to Eb 8<sup>th</sup> tied to half note and tied to whole note next bar decrescendo hairpin. Oboe I plays this pattern on Line 2 G# up to Line 3 C down to G# up to C 32<sup>nd</sup> notes to G# 8<sup>th</sup> tied to 16<sup>th</sup> note to C-G# 32<sup>nd</sup> notes up to C 8<sup>th</sup> tied to half note and tied to whole note next bar. Oboe II plays Line 2 E-F#-E-F# 32<sup>nd</sup> notes to E 8<sup>th</sup> tied to 16<sup>th</sup> to F#-E 32<sup>nd</sup> notes to F# 8<sup>th</sup> tied to half note and tied to whole note next bar. Clarinet I plays Line 1 A-B-A-B 32<sup>nd</sup> notes, and so forth. Sop Sax I plays as oboe I, and sop sax II plays as oboe II. Muted horns I-II play Line 1 A/D to Bb/Eb 32<sup>nd</sup> notes and so forth. After a half and quarter rest in Bar 1, the Fag, C. Fag and VC play forte Great octave B quarter note down to (Bar 2) Eb up to B up to small octave E down to Great octave B quarter notes (repeated next bar). The harp here plays Great octave and small octave CB (enharmonic B) quarter notes to (Bar 2) Eb up to Cb up to Fb (enharmonic E) down to CB quarter notes. The piano plays the same as the harp. Etc.

"Armistice" Reel 2/D. The Anthony Quinn character asks, "What the hell is he saying?" Dvd location 00:15:31. This cue seques from the previous cue.

Pos I-II play forte small octave E (Pos III & tuba plays Great octave E) whole note tied to 8<sup>th</sup> note next bar > *p* (followed by rests). Trumpets play Line 1 & 2 E [written F#] whole notes (trumpet I on Line 2 E) tied to 8ths next bar. Horns are silent here. 8 divisi violins I play *f* Lines 2 & 3 E whole notes tied to whole notes at least next three bars. The Eb clarinet plays on Line 1 E [written Line 2 Cb] whole note tied to 8<sup>th</sup> next

bar. Clarinets play Line 1 E [written F#] tied notes as this. Three bottom staff celli (and Fags) play small octave E whole note tied to whole notes next three bars. Three CB play the same. Two VC (top staff) play small octave E whole note to (Bar 2), after a quarter rest, small octave A-B-middle C pizzicato quarter notes to (Bar 3) D-E-F#-G quarter notes. Six violas play Line 1 E whole note to (Bar 2), after a quarter rest, pizzicato quarter notes small octave A-B-middle C, and so forth as given. Eight violins II play Line 2 E whole note decrescendo to (Bar 2), after a quarter rest, pizzicato quarter notes *mf* small octave A-B-C, and so forth. After a quarter rest in Bar 2, the marimba plays small octave A-B-Line 1 C quarter notes to (Bar 3) D-E-F#-G quarter notes. The harp plays the same. After a quarter rest in Bar 2, flute I and oboe I play “3” triplet value 16ths Line 3 C-D-C to D 8<sup>th</sup> tied to quarter note to “3” triplet value 16ths Line 2 A-B-A to B 8<sup>th</sup> tied to (Bar 3) quarter note to the same figures given for Bar 2. Flute II and oboe II play this pattern on Line 2 G-A-G triplet value 16ths to A 8<sup>th</sup> tied to quarter note to E-F#-E 16ths to F# 8<sup>th</sup> tied to (Bar 3) quarter note, and so forth.

“Going Home” Reel 2/E-3/A. Dvd location 00:17:59. Dotted quarter note = circa 100. The Quinn character knocks down the fence.

In 6/8 time, and after an initial quarter and 8<sup>th</sup> rest, 8 violins I and flute I (and oboe I) play forte a “10” 16<sup>th</sup> note figure of rapidly ascending 16ths Line 1 B-Line 2 C-D-E-F#-G-A-B-Line 3 C-D to (Bar 2) Line 3 E 8<sup>th</sup> to E-E 16<sup>th</sup> to E 8<sup>th</sup> four-note figure to next figure of G-E-C 8ths (repeated next bar). 8 violins II and flute II (and oboe II) play this “10” figure of Line 1 G-A-B-Line 2 C-D-E-F#-G-A-B to (Bar 2) Line 3 C 8<sup>th</sup> to C-C 16ths to C 8<sup>th</sup> figure to E-C-Line 2 A 8ths (repeated next bar). Six violas play as violins I but an octave lower register. B-flat clarinet II plays as violins II. The B-flat clarinet III plays as violins I but two octaves lower register. The Eb clarinet I plays as that clarinet III. Etc.

“Arrival at Algiers” Reel 3/B. Dvd location 00:19:03.

After a quarter rest in Bar 1, flute I plays forte Line 3 E-E-E rinforzando quarter notes to (Bar 2) E-E rinforzando 16ths to E rinforzando 8<sup>th</sup> tied to half note to E rinforzando quarter note to (Bar 3) E-E rinforzando quarter notes to E-E 16ths to E 8<sup>th</sup> tied to quarter note and tied to whole note in Bar 4. After a quarter rest in Bar 1, flute II plays rinforzando quarter notes Line 2 B up to Line 3 D down to Line 2 A to (Bar 2) G up to B 16ths to F# 8<sup>th</sup> tied to half note to B quarter note up to (Bar 3) Line 3 D down to Line 2 A quarter notes to G#-B 16ths to F# 8<sup>th</sup> tied to quarter note and tied to whole note next bar. Flute III and oboe I are *col 2<sup>nd</sup> flute*. Oboe III plays as flute I but an octave lower register. Clarinet II (B-flat) plays as flute II. Etc. It is too much to get into! 8 violins play forte Line 1 E whole note tied to dotted quarter note next bar to E rinforzando 8<sup>th</sup> tied to half note and tied to (Bar 3) dotted half note and tied to 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to E sforzando-marked 8<sup>th</sup> tied to whole note decrescendo in Bar 4. Six violas play this in the small octave register, as also top staff VC. Bottom staff celli play this on Great octave E notes (also 3 CB). The tuba plays this on Contra-octave E notes. Pos and trumpets are silent here. After a quarter rest, horns play rinforzando and

tenuto-marked quarter notes Line 1 E/B to E/Line 2 D to E/A to (Bar 2) E/G to E/B 16ths to E/F 8ths tied to half notes to E/B rinforzando quarter notes, and so forth.

“Independence” Reel 3/C. Duration 1:36. Dvd location 00:24:07. The timp is solo in Bar 1 in 2/4 time softly beating *p* Great octave F# up to B up to small octave E down to Great octave G 8ths to (Bar 2 in 3/8 time) small octave C up to F down to Db to (Bar 3 in 3/4 time), after a quarter rest, the same notes as given in Bar 1 to (Bar 4) a repeat of Bar 2 to (Bar 5 in 3/4 time), after an 8<sup>th</sup> rest, Great octave F# up to B 16ths up to E down to Great octave G up to C up to F 16ths to Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). To (Bar 6 in a very unusual 7/16 meter) forte F# up to B up to small octave E 16ths down to Great octave G up to small octave C up to F down to Db 16ths (repeated in next few bars). Etc.

“Home Again” Reel 4/A. Duration 3:50. Dvd 00:24:26. This cue and all of the rest of them to the Finale—well, I only have the Conductor title pages for them (no full score cues).

The top staff of four staves shows unspecified instruments playing *p* Line 1 A/Line 2 C/A whole notes tied to whole notes next bar to (Bar 3) G/Line 2 Eb/Bb whole notes to (Bar 4) F#/Line 2 D/A whole notes. After a half rest in the second staff, the E.H. sounds *mp* Line 2 D tenuto quarter note to same D tenuto quarter note tied to (Bar 2) quarter note to Eb-D legato 8ths to “3” triplet value 8ths C-D-C to Line 1 Bb-A 8ths down to (Bar 3) G dotted 8<sup>th</sup> up to Bb 16<sup>th</sup> down to G half note to A-G grace notes to F# to G 8ths to (Bar 4) A dotted quarter note to F# 8<sup>th</sup> to A half note, and so forth. After a quarter rest in Bar 1, the third staff shows violas playing small octave D-D 8ths to D dotted 8<sup>th</sup> to D 16<sup>th</sup> up to A down to D 8ths to (Bar 2) D quarter note to D-D 8ths to D dotted 8<sup>th</sup> to D 16<sup>th</sup> up to A down to D 8ths, and so forth. Bottom staff instruments play Great octave D/A/small octave F# whole notes tied to whole notes next bar to (Bar 3) D/Bb/small octave A whole notes to (Bar 4) D/A/small octave F# whole notes. So the tonality is D maj (D/F#/A) to (Bar 3) Eb maj 7<sup>th</sup> (Eb/G/Bb/D).

Note: I seem to be missing a few cues between the above and “Paris below”—such as when the troopers are in Marseille and then when the Quinn character goes to see his mother.

“Paris” Reel 4/AA. Duration :35. Dvd 00:30:25.

Trumpets sound forte Line 2 C/E/G quarter notes down to Line 1 G/B line 2 D to same G/B/D 16ths to same G/B/D 8ths down to E/G#/B to same E/G#/B 8ths to F/G/B/Line 2 D to same F/G/B/D 8ths, and so forth. The horns play Line 1 Bb quarter note down to F-F 16ths to F 8<sup>th</sup> down to D-D 8ths to F-F 8ths. The cymbal sounds.

“The Smugglers” Reel 4/B, *Mysterioso* in 4/4 time, 2:43 duration.

“Radio-Waltz” Reel 5/A. Duration 2:00. Dvd location 00:31:43. Note: This one was orchestrated by Leo Arnaud instead of Raab.

“Camp Foch” (based on a French bugle call). Reel 6/B. Duration :31. Dvd 00:46:01. Key signature of two flats.

Two trumpets in the grace bar play Line 1 F quarter note up to (Bar 1) Bb quarter note up to Line 2 D dotted 8<sup>th</sup> down to Bb 16<sup>th</sup> down to F up to Bb quarter notes up to (Bar 2) D half note down to Line 1 Bb quarter note down to F dotted 8<sup>th</sup> up to Bb 16<sup>th</sup> up to (Bar 3) Line 2 D quarter note down to Line 1 F dotted 8<sup>th</sup> up to Bb 16<sup>th</sup> up to Line 2 D quarter note down to Line 1 F dotted 8<sup>th</sup> up to Bb 16<sup>th</sup>. In Bar 1 two saxes play Line 1 D/F quarter notes to D/Bb dotted 8ths to D/F 16ths down to small octave BB/Line 1 D up to D/F quarter notes to (Bar 2) D/Bb half notes to D/F quarter notes to unison F dotted 8<sup>th</sup> to F 16<sup>th</sup>. Pos in Bar 1 play Great octave Bb/small octave F quarter notes (followed by a quarter rest) to two same quarter note dyads to (Bar 2) quarter notes to two 8ths to quarter notes (followed by a quarter rest).

“J’ose” Reel 6/C. Duration :39. Dvd 00:50:29. Scene: New banner of the regiment of rejects.

The field drums are trem roll on a whole note held fermata in Bar 1. In Bar 2, drums (not sure if still field drums) play 8<sup>th</sup> to dotted 16<sup>th</sup> to 32<sup>nd</sup> note figure to two 8ths to another of the three-note figure just given to new figure of dotted 16<sup>th</sup> to 32<sup>nd</sup> note to 8<sup>th</sup> note. Repeat next bar. After a half rest in Bar 5, muted trombones play *p* Great octave A/small octave C#/E half notes tied to whole notes next two bars and tied to (Bar 8 in 2/4 time) half notes. After a triplet value quarter notes in Bar 6, trumpet III (muted) plays Line 1 E-E triplet value 16ths to “3” triplet value E-E-E 8ths to E half note tied to whole note next bar and tied to half note in Bar 8. After a half and triplet value quarter rest in Bar 6, muted trumpet II plays G-G triplet value 16ths to G-G-G triplet value 8ths to (Bar 7) G whole note tied to half note next bar. After a triplet value quarter rest in Bar 7, muted trumpet I plays Line 2 C-C 16ths to C-C-C triplet value 8ths to C quarter note up to G quarter note tied to half note next bar. Then in Bar 9 the piccolos start to play the melody line in 4/4 time of Line 4 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D half note to C-D grace notes to C down to B to A triplet value 8ths to (Bar 10) G dotted 8<sup>th</sup> up to Bb 16<sup>th</sup> down to G half note to F#-G 8ths to (Bar 11) A dotted quarter note to F# 8<sup>th</sup> up to A half note tied to whole note next bar. Muted strings are trill in Bar 9 on Line 2 D/F#/A whole notes to (Bar 10) D/Eb/G/Bb whole notes to (Bar 11) D/F#/A trill notes again. Etc.

“More Signs” Reel 7/A. Duration :52. Dvd 00:54:37. Two kids continue to paint “Independence” on the wall.

“They Died for France” Reel 7/B. *Lento* in 4/4 time. Quarter note = 66. Duration 2:08.

After a quarter rest in Bar 1 in 4/4 time, the C>B. clarinet plays *mf espr* small octave C down to Great octave Eb to E legato quarter notes up to (Bar 2) small octave Eb down to Great octave A quarter notes down to F# dotted quarter note to F 8<sup>th</sup> down to (Bar 3) C# whole note tied to next three bars. Remember that if this were written in a full

score transposed (instead of here as a Conductor “C” score), then you would never see written Great octave notes for that clarinet. It is just that the notes *sound* an octave or two lower! After a half rest in Bar 3, Pos, tuba, bassoon combined play *p* Great octave A/small octave C/E/G (A min 7<sup>th</sup>) half notes tied to quarter notes next bar to same dotted half notes tied to quarter notes next bar, and so forth in repetition. After a half and dotted 8<sup>th</sup> rest in Bar 3, the horns and marimba start a three-note rhythmic figure reminiscent of the French anthem of small octave B 16<sup>th</sup> to B dotted 8<sup>th</sup> to B 16<sup>th</sup> up to (Bar 4) Line 1 Eb-Eb-F-F quarter notes to (Bar 5) small octave and Line 1 Bb whole notes tied to whole notes next bar. Clarinets in Bar 5 play small octave and Line 1 E half notes up to Bb half notes tied to dotted 8ths next bar up to D 16ths down to small octave and Line 1 F# dotted half notes. Etc.

“The Plateau” Reel 8/A. Duration 1:58. Dvd 1:05:56. Piccolo, flutes, clarinets, xylophone and piano play Lines 2 & 3 G up to C up to F down to Ab up to Gb down to D “7” septuplet 16ths with that final note tied to dotted half notes and tied to whole notes next bar. After a half and quarter rest in Bar 1, trumpets play Line 1 Bb/Line 2 D/G rinforzando 16ths to B/C#/F dotted 8ths tied to whole notes in Bar 2. Pos in Bar 2 play middle C/E/A 16ths to C#/D#/G# dotted 8ths tied to half notes. After a quarter rest in Bar 2, violins play Line 2 A/Line 3 D rinforzando 16ths to Bb/Db dotted 8ths tied to half notes. Repeat these two bars in Bars 3-4. Etc.

“Mahidi” Reel 9/A, *Lento* in 4/4 time. Dvd 1:13:27.

“Revenge at Rahlem” Reel 9/B. Dvd 1:15:09. “Everybody out of the trucks!”

“Slaughter at Rahlem” Reel 9/C, *Slow* in 4/4 time. Duration 4:03. Lots of short glisses here, including celli glisses.

“Ahmed’s Death” Reel 10/A.

“Helicopter Landing” Reel 10/B. Duration :31. Dvd 1:26:57. Mahidi (George Segal) escape from the Plateau. Violins are trill on Line 3 F whole note (to Gb) to end of cue (Bar 7). After a half rest, two muted trumpets sound *mf* Line 1 E half note tied to 8<sup>th</sup> note next bar up to A 8<sup>th</sup> up to Line 2 D 8<sup>th</sup> down to Line 1 F 8<sup>th</sup> tied to “3” triplet value 8<sup>th</sup> up to Bb up to Line 2 Eb triplet value 8ths to Cb quarter note tied to whole note in Bar 3 < *f* >. Open Pos in Bar 3 play Contra-octave Bb/Great octave F/Bb whole notes

“Esclavier and Aicha” Reel 11/A. Duration 1:32. Dvd 1:35:29.

“The Match Box” Reel 12/B. Duration 3:28.

“Mahidi’s Sister” Reel 13/A, *Presto* in 3/4 time. Quarter note = 165. Duration 2:04.

“Open Fire” Reel 13/B. Duration 2:46.

“Mahidi’s Death” Reel 14/A. Duration 1:58.

“La Marche Lorraine” Reel 14/B.

“Finale” Reel 14/C. Key signature of three flats. Duration 2:11 ½. The solo horn plays *p molto espr* Line 1 Eb tenuto half note to Eb tenuto half note tied to half note next bar to “3” triplet value quarter notes Db-Cb-small octave Bb to (Bar 3) A dotted quarter note up to Cb 8<sup>th</sup> down to Ab half note tied to half note next bar to G to Ab quarter notes to (Bar 5) Bb dotted quarter note down to G 8<sup>th</sup> up to Bb half note tied to quarter note next bar. Muted strings small octave Eb/G/Bb dotted half notes to same tenuto dotted 8ths to D/F/Ab tenuto 16ths to (Bar 2) Eb/G/Bb whole notes. After a quarter rest in Bar 2, the timp beats small octave Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to Eb quarter note (followed by a quarter rest) and repeated in Bar 4. Etc. [end session Monday, April 11, 2011 at 8:58 pm]

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-Call Northside 777 (1948) \*\*\*

[http://www.amazon.com/Call-Northside-777-Film-Noir/dp/B0006UEVV8/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292882405&sr=1-1](http://www.amazon.com/Call-Northside-777-Film-Noir/dp/B0006UEVV8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292882405&sr=1-1)

This is a dated movie of course but with the film noir style and the casting of James Stewart, and the interesting commentary on the dvd, I would recommend it.

-Passage to India (1984) \*\*\* 1/2 [\*\*\*]

[http://www.amazon.com/Passage-India-Judy-Davis/dp/B000056KMW/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292882496&sr=1-3](http://www.amazon.com/Passage-India-Judy-Davis/dp/B000056KMW/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292882496&sr=1-3)

I rather enjoy this rather strange David Lean movie overall. The Lean touch is evident everywhere. While not as epic in proportion as *Lawrence of Arabia*, it still shows many scenes of grandeur and perspective, as well as mystery. There is an introspective quality here, especially involving Adela Quested (played admirably by Judy Davis) with her odd and impressionable approach to her environment in India. Of course the movie is based on the novel written by E.M. Forster, a homosexual. I don’t know if his homosexuality influenced his approach to the women characters but he certainly did not cast a sympathetic light Adela! There are many pretty freeze-frame shots here. One is at 00:20:06 with the city night scene with the bright Moon and Ganges as viewed by Dr. Aziz (played by Victor Banerjee). Very soon he hears something rustling in the empty mosque (00:20:16), a nice atmospheric, mystery shot. I like the start pf the Adela bike sequence at 00:47:22 but especially at 00:47:44 as from her pov you see that mysterious narrow path into who-knows-where? This is probably my favorite sequences in the movie. I liked Mrs. Moore on the ship returning home (dvd 1:59:10). The Himalayan mountain scenes are quite sweeping starting at 2:33:30.

I am particularly fond of the James Fox character, Richard Fielding, even more than Alec Guinness as Indian Professor Dr. Godbole. He talks about reincarnation at

around forty minutes into the movie (I believe in the general principle of reincarnation but not necessarily as a sequential one life after another—in the Eternal Now it may actually be more simultaneous in a higher perspective!). His philosophy on karma and predestination, however, is wrong, but I liked that touch at 1:53:23 when pays a parting respect to Mrs. Moore, “a very old soul” who was leaving that night on the train. I am glad Fox got the role instead of Peter O’Toole (that Lean originally wanted to cast for that role). I also like the Mrs. Moore character as wonderfully portrayed by Peggy Ashcroft who won an Oscar for her acting. The theme is “odd” (a word used by Mrs. Moore in the movie about India). The emotional and psychic situations are also phrased by her neatly: “It can be rather disturbing” (dvd 00:54:29). Of course there are potent sexual undertones suggested even before that alleged Marabar caves “rape.” But what do I think about that movie? Well, as worded by Dr. Aziz at 00:22:08: “That is very fine.” I think it is a classic David Lean film (but not a masterpiece) so I will give it a four \*\*\*\* star rating because the production values, cast, directing all very very well!

As for the music: It will suffice, barely; that is, I like the luxurious-sounding Main Title but it just doesn’t fit the nature of the movie! It is too upbeat (especially the End Title). I don’t know what Jarre was thinking of when he committed to this theme.

So, in conclusion, while I can’t quite give it a “classic” four-star rating, I nevertheless will “lean” in that direction more than not!

-Star Trek: The Motion Picture (1979) \*\*\* 1/2 [music \*\*\*\*\*]

[http://www.amazon.com/Star-Trek-Directors-Two-Disc-Collectors/dp/B00005JKHP/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1292882604&sr=1-2](http://www.amazon.com/Star-Trek-Directors-Two-Disc-Collectors/dp/B00005JKHP/ref=sr_1_2?ie=UTF8&s=dvd&qid=1292882604&sr=1-2)

This is an admirable film on many levels with some major flaws. The absolute highlight is Jerry Goldsmith’s masterpiece score. This is a top-drawer score! Next are the superb special effects by Douglas Trumbull. Robert Wise demonstrates a sure hand as director but I am afraid there was a failure to communicate the real essence of the *Star Trek* spirit (restored fortunately in *Star Trek II*). His approach was leaden, rather earthbound. I discuss the score on my site:

<http://www.filmscorerundowns.net/goldsmith/startrek.pdf>

-Terminator Salvation (2009) \*\* [music \*\*]

[http://www.amazon.com/Terminator-Salvation-Directors-Digital-Special/dp/B002ZE85YW/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292882730&sr=1-4](http://www.amazon.com/Terminator-Salvation-Directors-Digital-Special/dp/B002ZE85YW/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292882730&sr=1-4)

I’m actually watching this now (Friday, May 27, 2011 at 7:50 pm) on HBO-ZW cable. It is not a very good movie but at least it is watchable. It’s a classic compared to *Starship Troopers 2* that I reviewed (blasted) earlier. Probably T-2 was the best, although I enjoyed T-3. There are some nice expansive scenes here set in New Mexico. The director (MCG???) wanted a David Lean look at certain sections of the movie. I

personally liked the section after the river gorge battle starting 00:46:55, especially 00:47:14. Around 1:22:00 is the Skynet perimeter section that was nice.

Of course the whole root belief of this science fiction series is that machines/software (Skynet) gained consciousness of itself and blew up humanity as much as it could, then building “terminators” to finish the job. Well, it’s just a movie because machines (a thing) cannot ever achieve consciousness of itself. Consciousness imbues form, not the other way around! At least with *Colossus: The Forbin Project* the computer did not achieve consciousness per se. It just out-manuevered the creator, processed faster.

Danny Elfman composed the music. It’s okay but nothing memorable. I liked better his recent score for *The Wolfman* (I’d give it three \*\*\* stars). Of course I’d rather have Elfman far more than Brad Fiedel! Cameron originally needed someone like Jerry Goldsmith than Fiedel’s bare bones (or bare steel) “music.” Oh, well. It’s not a perfect world by any means. I would go out of my way for a Goldsmith score, even if there were only a few cues that grabbed my attention. Whereas I don’t go out of my way anymore for Elfman’s music, or Horner’s music (I used to in Horner’s early career). John Williams still commands respect but I never really warmed up to his music except in select scores. His *Superman* is a masterpiece.

-Those Callows (1965) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Those-Callows-Brian-Keith/dp/B0000DZ3G5/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292882820&sr=1-1](http://www.amazon.com/Those-Callows-Brian-Keith/dp/B0000DZ3G5/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292882820&sr=1-1)

This is good Disney family fare with a nice cast but not directed or constructed very well. Fortunately we have a marvelous music score by the great Max Steiner! I already did a 53-page rundown of it on my site:

[http://www.filmscorerundowns.net/steiner/those\\_callows.pdf](http://www.filmscorerundowns.net/steiner/those_callows.pdf)

-Dreamcatcher (2003) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Dreamcatcher-Full-Screen-Morgan-Freeman/dp/B0000AMRUL/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292882929&sr=1-2](http://www.amazon.com/Dreamcatcher-Full-Screen-Morgan-Freeman/dp/B0000AMRUL/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292882929&sr=1-2)

This is one strange movie based on a Stephen King novel! I like it, but then again, I don’t like it! It’s a movie that I really would like to like better, quite sincerely—but I can’t. I don’t like it enough to want to be married to it. When you get married to something, you accept all of it—good and bad. The bad is so bad that I cannot really endorse the movie fully, although the good is so good I’d like to recommend it wholeheartedly. Overall excellent direction by Lawrence Kasdan, but to direct the train wreck of parts of this movie is of no ultimate merit. The cast is terrific, but the way the character development of this friendship between four rather psychic friends gets radically detoured by a gross-out alien invasion. It’s interesting in some ways but this foursome focus should’ve been a different movie in a completely different plot line. The

characters are the central focus, adding Duddits as the uncertainty part of the equation. Some of the scenes and special effects are outstanding—such as at dvd 00:34:33 with the bird’s eye perspective down on the snowy road as the snowflakes float downward. Other scenes are just plain disgusting and just plain unnecessary. You can probably figure out which ones are they. My wife would call this, just plainly (but stated empathically!) “ugly!” Nevertheless I’ll still give it a “good” three \*\*\* star rating because of the talent involved, but be wary. You are entering not the Twilight Zone but the (Mr.) Gray Zone! It is not for the squeamish. In the final analysis, it probably would’ve been better if this movie was never made at all. Fine talent behind such a project is not a gain but ultimately a loss. The music by James Newton Howard was not particularly impressive to me. Too electronic I felt, not engaging enough. Howard hits and misses. He’s not consistent (as Herrmann was!).

-A Summer Place (1959) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Summer-Place-Richard-Egan/dp/B000JU8HBA/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292883116&sr=1-1](http://www.amazon.com/Summer-Place-Richard-Egan/dp/B000JU8HBA/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292883116&sr=1-1)

Beautiful-looking movie and a top-notch score by Max Steiner. However, eventually the movie starts to wear the viewer down with the out-dated or old-fashioned values regarding marriage, children, love affairs, and so on. It gets pretty silly and stereotyped while taking itself so seriously! Sandra Dee is particularly annoying here. Richard Egan is great here (almost every daughter’s dream of a loving, ideal father), and also Dorothy McGuire . Arthur Kennedy is ok but he was hampered by this two-dimensional role. Constance Ford plays to the hilt a mother (or wife, depending on the point of view) everyone loves to hate! But the music is worth the dvd. Note that I have already delineated the score on my site:

<http://www.filmscorerundowns.net/steiner/summerplace.pdf>

-Operation Pacific (1951) \*\* [music \*\*\*]

[http://www.amazon.com/Operation-Pacific-John-Wayne/dp/B00008MTY6/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1292883164&sr=1-6](http://www.amazon.com/Operation-Pacific-John-Wayne/dp/B00008MTY6/ref=sr_1_6?s=dvd&ie=UTF8&qid=1292883164&sr=1-6)

This movie is ok at best but hardly worth viewing more than once or twice. The same applies to Max Steiner’s music, although I find some of the music quite nice. I like how in the “Main Title” Max employs rising and falling harp glisses (I believe also contrary motion) every time the credits show card changed. The opening enemy island night scene is rather moody with the dark clouds, the choppy waters, and so forth as Wayne and men ferry over nuns and kids onto the sub. Max’s lushly strings music is quite pretty. I never pulled the written score –never got around to it (not high on my priority list).

Patricia Neal is onboard this movie but John Wayne is no Gary Cooper! She and Wayne simply have no believable chemistry here—at least none that I could detect (although my wife watching it now with me thinks there is *some*!). This movie is a bit in the same league, so to speak, as Wayne’s *Trouble Along the Way*: it’s an okay movie but

there's really not much "there" there! Neal is not too sexy in that Navy nurse uniform! And this ex-husband (Wayne) plot of trying to get back with Neal feels odd to me, like I'm in the middle of a family situation that is hard to explain, or worth too much talky effort to try. The plot tied to the war side of the film involves the recurrent problem of torpedoes not exploding as they're supposed to. The movie itself never exploded into popularity either! It was pretty much a dud except

-Lawrence of Arabia (1962) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Lawrence-Arabia-Peter-](http://www.amazon.com/Lawrence-Arabia-Peter-OToole/dp/B00003CXB2/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292883257&sr=1-3)

[OToole/dp/B00003CXB2/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292883257&sr=1-3](http://www.amazon.com/Lawrence-Arabia-Peter-OToole/dp/B00003CXB2/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292883257&sr=1-3)

*Lawrence of Arabia* is held in Columbia Studios in Box 125. I researched this score in 200 or 2001 at Sony/Columbia. Note that many cues, especially the famous "big" ones, were not available here for some reason. I started on 1M1 "Main Titles" [1M1] written on 30-stave paper. 15 pages, 58 bars. Quarter note = 92. Dvd location: Disc 1, 00:04:19. I assume Gerald Shurmann orchestrated most of it but I did not see his name often. I read from the old Filmus-L list long ago around 1996-97 (the site no longer exists) that it was this highly professional orchestrator that really helped to make the music sound epic and grand and full because Jarre simply was not that good at it at this stage! He was, after all, focused on percussion in his conservatory training, not adept at large symphonic orchestras. I think even Herrmann commented that "other hands" were involved with the harmony and overall "sound" of the score besides Jarre! Apparently Jarre's music was a bit too sketchy and thin (except for the percussion) for a symphonic treatment.

I know that movie won a Best Picture Oscar, and that it is acclaimed, and that it is a classic David Lean movie, but I can only tolerate so much of it. It's just too long, for one thing, and the movie peters out for me. There are indeed wonderful scenes, and certain music sequences are terrific, and I enjoy the stars, but overall I cannot honestly say I have received complete satisfaction with the movie. To watch it all in one sitting would be a real chore. I could watch *Bridge on the River Kwai* in one sitting, but *Lawrence of Arabia* I cannot. I liked watching the Special Features in Disc Two and learn about the history of making this complex motion picture, but the movie itself is not a favorite of mine. Regarding the music, I appreciate the score by Jarre (and Schurmann's contribution), I wondered what it would be like if Dimitri Tiomkin, say, had done the score, or even Bernard Herrmann! Of course Rozsa would've been a highly logical choice....

In the Main Title, two flutes play *cresc poco a poco* Line 2 Eb/A whole notes in 4/4 time tied to whole notes next four bars. Violins II play the Line 2 Eb whole notes as well, while violins I play A. Violas play Line 2 A tied whole notes thru Bar 4. Three clarinets play *pp cresc* Line 1 A [written B] whole notes thru Bar 4. The main thrust of these first four bars is the repeated quarter note simple patterns. Bassoons play Great octave Eb/A tenuto quarter notes played 4X and repeated thru Bar 4. Horns play the pattern on small octave Eb/A/Line 1 Eb/A tenuto quarter notes (also *cresc poco a poco*). Trumpet II (in C) plays Line 1 A quarter notes, while Pos play small octave Eb/A notes, and tubas play Great octave Eb/A. VC play Great octave A/small octave Eb quarter notes,

and CB on small octave Eb-Eb-Eb-Eb. The timp beats Eb down to Great octave A 8<sup>th</sup> notes (crossbeam connected) played 4 X per bar. The bass drum is rolled on a whole note. The Main Title melody line begins in Bar 8 (dvd 00:04:37) with the violins, flutes, piccolo, oboes, Eb clarinet, clarinets I-II, and horns playing it. The tonality starts on Bb major (Bb/D/F) and then F maj (F/A/C) in Bar 9, and then Eb maj (Eb/G/Bb) in Bar 10.

So violins I in Bar 8 play forte Line 2 Bb quarter note tied to 8<sup>th</sup> note to Bb tenuto 8<sup>th</sup> to Bb-Line 3 D-C-Bb staccato 8ths to (Bar 9) Line 2 F quarter note tied to 8<sup>th</sup> note to F tenuto 8<sup>th</sup> to F-A-G-F 16ths down to (Bar 10) Line 1 Bb quarter note tied to 8<sup>th</sup> note to Line 2 C 8<sup>th</sup> to D-Eb-F-D 8ths to (Bar 11) F whole note to (Bar 12) G quarter note tied to 8<sup>th</sup> note to A 8<sup>th</sup> to Bb to Line 3 C 8ths, and so forth. Back in Bar 8, divisi violins II play Line 2 D/F quarter notes tied to 8<sup>th</sup> notes to same D/F tenuto 8ths to D/F up to F/Bb to F/Bb down to D/F staccato 8ths to (Bar 9) Line 1 A/Line 2 C quarter notes tied to 8<sup>th</sup> notes to A/C tenuto 8ths to A/C up to C/F to C/F down to A/C 8ths down to (Bar 10) Line 1 Eb/G quarter notes tied to 8ths to same 8ths to G/Bb to G/Bb up to Bb/Line 2 D down to F/Bb 8ths to (Bar 11) A/Line 2 C whole notes. Violas in Bar 8 play Line 1 F-F to Eb-Eb 16ths to D-D to C-C 16ths to D-D-small octave Bb-Bb to C-C to D-D 16ths to (Bar 9) C-C to Bb-Bb to A-A to G-G 16ths to A-A-F-F to G-G-A-A 16ths to (Bar 10) G-G-Bb-Bb to C-C 16ths to D-D to Eb-Eb to F-F to D-D 16ths to (Bar 11) Line 1 F whole note. VC play the same 16<sup>th</sup> notes (in effect measured trem) as the violas but an octave lower register to (Bar 11) small octave F whole note. CB play small octave F whole notes in Bars 8-9 to (Bar 10) Eb dotted half note to F quarter note to (Bar 11) F whole note. The piano plays small octave and Line 1 F-Eb-D-C staccato 8ths to D down to Bb up to C to D staccato 8ths, and so forth. The harp sounds *ff* small octave BB/Line 1 D/F/Bb half notes (followed by a half rest) to (Bar 9) C/F/A/Line 2 C half notes (followed by a half rest) to (Bar 10) Eb/G/Bb/Line 2 Eb dotted half notes to F/Bb/Line 2 F quarter notes to (Bar 11) F/A/Line 2 C/F whole notes. The tubas play Great octave F whole note (repeated next bar) to (Bar 10) Eb dotted half note to F quarter note to (Bar 11) F whole note. Pos play Great octave Bb/small octave F/Line 1 D tenuto whole notes to (Bar 9) small octave C/A/Line 1 F tenuto whole notes to (Bar 10) Eb/G/Line 1 Eb dotted half notes to A/Bb/Line 1 F tenuto quarter notes to (Bar 11) G/middle C/F whole notes. Horn I plays Line 1 Bb [written Line 2 F] tenuto quarter note tied to 8<sup>th</sup> note to Bb 8<sup>th</sup> to Bb up to Line 2 D to C to Bb tenuto 8ths, and so forth. Horn II plays the same. Horn II plays Line 1 F [written Line 2 C] whole note in Bar 8 while horn IV plays small octave Bb whole note. Etc. Fags play as the piano. Flutes and piccolo are *col* 1<sup>st</sup> violins, and the oboes are *col* the 2<sup>nd</sup> violins. The Eb clarinet plays Line 2 D [written Line 2B] quarter note tied to 8<sup>th</sup> note to same D tenuto 8<sup>th</sup>, and so forth. Clarinet III plays the piano (Line 1). Clarinets I-II play Line 2 D/F [written E/G] quarter notes tied to 8ths to same D/F tenuto 8ths, and so forth. [Sorry, I don't have the rest of it]

-“Lawrence Theme A” 12 pages, 45 bars. This one I believe stated that Gerald Schurmann orchestrated it. I am not sure where there is placed in the movie, if at all. I’ll try to find it later. Another “Lawrence Theme” was orchestrated by David Farnum. Instrumentation: 2 flutes, 2 oboes, 4 clarinets, 2 Fags, 2 horns, timp, Cithare (zither), vibe, glock, nails cymbal, celesta (piano II), piano I, harp, violins, violas, celli.

The alto flute (*on mike*) plays *p espr* “3” triplet value ascending 8ths Line 1 G-Ab-Bb [written Line 2 C-Db-Eb] up to descending “3” triplet 8ths Line 2 Db-C Line 1 G 8ths with the G tied to half note to (Bar 2) F-G-G# triplet value 8ths to I believe Cb-G-F 8ths to D quarter note (followed by a quarter rest). The glock in Bar 1 sounds *p* Line 2 G whole note to (Bar 2) F whole note. The celeste or piano II plays *p* small octave BB/Line 1 E/G/Line 2 C#/G *rinforzando* whole notes to (Bar 2) small octave G/Line 1D/F/B/Line 2 F whole notes. Piano I plays Line 1 BB/Line 2 E/G/Line 3 C#/G whole notes to Bar 2) G/Line 2 D/F/B/Line 3 F whole notes. The harp plays small octave BB/middle C#/E/G/Line 2 C# *rinforzando* half notes (followed by a half rest) to (Bar 2) G/B/Line 1 D/F/G/Line 2 D half notes.

After a half and quarter rest in Bar 2, the Cithare (French for zither) plays *mf* Line 2 A to B 8ths to (Bar 3) Line 3 C quarter note down to Line 2 G dotted quarter note down to E 8<sup>th</sup> to “3” triplet value 8ths F-Ab-B up to (Bar 4) Line 2 C quarter note down to Line 2 G dotted quarter note down to E 8<sup>th</sup> to “3” triplet value 8ths F down to Db down to Line 1 Bb to (Bar 5) Line 2 C up to G to F up to Bb quarter notes to (Bar 6) Ab quarter note to G half note to A-B 8ths, and so forth.

The strings are *sords* (muted). Violins I sound *p* a series of bowed trem notes starting with Line 2 E dotted half note to F quarter note to (Bar 4) E dotted half note to Db quarter note to (Bar 5) C half note to Db up to F quarter notes to (Bar 6) F dotted half note to divisi notes A-B 8ths and also F quarter note. Back in Bar 3, violins II are bowed trem on Line 2 C dotted half note to D quarter note to (Bar 4) C dotted half note down to Bb quarter note to (Bar 5) G half note to Ab up to Line 2 Db quarter notes to (Bar 6) D dotted half note to same D quarter note. Violas are bowed trem on Line 1 G dotted half note to Ab quarter note to (Bar 4) G dotted half note to F quarter note to (Bar 5) E half note to F up to Bb quarter notes to (Bar 6) B dotted half note to B quarter note. Back in Bar 3, the harp plays a series of 16<sup>th</sup> note figures. The top staff shows Line 1 G-E-G-E (connected as a figure by two crossbeams) down to C-E-G-E 16ths to G-E-G-E 16ths to D-F-Ab-F 16ths to (Bar 4) *col* the first three figures of the previous bar to F-Db-F-Db 16ths. The bottom staff shows small octave C up to G up to middle C down to small octave G played 3X to D up to Ab to B to Ab 16ths to (Bar 4) the same three figures as the last bar to Great octave BB up to small octave F up to Bb down to F 16ths. Etc.

“Lawrence” [2M1] Quarter note = 54. I have no idea where this cue is placed. I cannot find it so far. Perhaps it was written but never used.

Flute I in Bar 1 sounds *mp* what appears to be an Arab-sounding phrasing starting on Line 2 A half note tied to 8<sup>th</sup> note to Bb 8<sup>th</sup> to “5” quintuplet 16ths Line 3 C-Line 2 B-A-B-A with that final A 16<sup>th</sup> tied to (Bar 2) quarter note and tied to “3” triplet value 8<sup>th</sup> to Bb up to C triplet 8ths to “6” sextuplet 16ths Line 3 Db-C-Line 2 B-A-B-A with that final A tied to quarter note to (Bar 3 in 5/4 time) 8<sup>th</sup> note to Ab 8<sup>th</sup> down to F up to Ab 8ths to A dotted half note, and so forth. Two desks divisi *con sords* of celli in Bar 1 sound *p* Great octave D/A whole notes tied to whole notes next bar to (Bar 3 in 5/4 time) D/A dotted half notes to D/A half notes tied to dotted half notes next bar and tied to half notes.

“Night and Stars” [3M1 A] Quarter note = 46. 4/4 time. No tempo-marking. Dvd location: Disc 1, 00:21:05. Instrumentation: Alto flute (on left), Cithare (on right), Ondes I (on right), Ondes II (Genoux), harp, 2 pianos, 6 violins I, 6 violins II, 4 violas.

After a half rest in Bar 1, the zither sounds *mp* Line 3 C quarter note down to Line 2 G quarter note tied to (Bar 2) 8<sup>th</sup> note down to E 8<sup>th</sup> to “3” triplet value ascending 8ths F-Ab-B to Line 3C quarter note down to Line 2 G quarter note tied to 8<sup>th</sup> in Bar 3 in 5/4 time to E 8<sup>th</sup> to “3” triplet 8ths F down to Db down to Line 1 Bb to Line 2 C quarter note down to G half note up to (Bar 4 in 4/4 time) Line 3 C down to Line 2 G down to E to F quarter notes, and so forth. Ondes I (*palms on right*) sounds *p* the same notes as the zither but an octave higher register. Ondes II plays a series of “3” triplet value 8<sup>th</sup> note figures starting on Line 1 C up to G up to Line 2 Db up to next figure of G up to Line 3E dropping down to Line 1 C up to next figure of G to Line 2 Db up to G, and so forth. The harp is *col* ondes II. Piano I is *col* harp. Piano II plays triplet value 8<sup>th</sup> note figures as well, starting on Line 4 C down to Line 3 G down to Db down to Line 2 G down to E up to Line 4 C, and so forth. Violins I are bowed trem *div con sord* and *pp* on Line 2 E/Line 3 C whole notes to (Bar 2) Line 2 E/Line 3C to Lines 2 & 3 F quarter notes to Lines 2 & 3 E, and so forth. Violins II are bowed trem on Line 2 Db/G whole notes to (Bar 2) Db/G quarter notes to Lines 2 & 3 Db quarter notes to Db/C half notes. Violas are bowed trem on Line 1 E/G whole notes to (Bar 2) E/G to D/Ab quarter notes to E/G half notes. In Bar 2, the alto flute shows up to sound *mp* a counter or shadow melody line of Line 2 C [written Line 2F] quarter note to C# quarter note up to E-F-E-B 16ths to C to B 8ths, and so forth.

-“Garres Military Theme” [2M2 B??] I believe this is located on the dvd at 00:22:14. Pistol gift scene (I think!).

In 5/4 time initially, the glock sounds *mf* Line 2 D half note (followed by a dotted half rest). I believe the triangle sounds a quarter note followed by rests, and the cymbal is trem rolled *pp* on tied half note and dotted half note. The bassoon plays *mf* ascending staccato 16ths Great octave A-small octave D-Eb-G to A quarter note tied to dotted half note. Clarinet I plays descending 16ths forte on Line 2 D-Line 1 A-Eb-small octave A up to Line 1 D quarter note (followed by a dotted half rest). The xylophone plays descending 16ths Line 3 D-Line 2 A-Eb-Line 1 B up to Line 2 D quarter note (followed by a dotted half rest). After a half rest, the vibe sounds *mf* Line 3 C 8<sup>th</sup> down to Line 2 A 8<sup>th</sup> tied to half note. After a half rest, oboe II plays Line 2 Eb 8<sup>th</sup> up to Line 3 C 8<sup>th</sup> down to Line 2 D grace note up to A 8<sup>th</sup> tied to half note. After a half rest, either piano II or (more likely) the celeste plays the same as the oboe. In Bar 4 the marimba in 4/4 time shows up to play *mf* Line 2 D to Eb 8ths down to C-D 16ths down to Line 1 A 8<sup>th</sup> down to Line 1 D quarter note (followed by a quarter rest). Etc.

-“Lawrence and Tafas” [3M1 C] Dvd location 00:24:07. This cue seques from the previous one not discussed since I did not have the written music. Scene: Lawrence and his guide peer into the vast distance and eventually Lawrence, with his binoculars, sees the several men in camels riding in the distance.

Ondes I sounds *pp* a series of staccato 8<sup>th</sup> note figures starting Line 4 C down to Line 3 F# down to C back up to F# (crossbeam connected) to another such figure to (Bar

2) Bb down to E down to Line 2 Bb up to E figure played twice to (Bar 3) another such figure to the first figure delineated at the start of Bar 1 to (Bar 4) another such first figure to Line 4 D down to G# down to D up to G# 8ths to (Bar 5) another such figure to Eb down to A down to Eb up to A to (Bar 6) another such figure played twice, and so forth. The harp in harmonics (tiny circle above each note) play as the Ondes I but two octaves lower starting Line 2 C down to Line 1 F# down to C up to F# 8ths, and so forth. Piano I is *col Ondes I*. Divisi violins I play *p* Lines 2 & 3 C whole notes down to (Bar 2) Bb whole notes tied to half notes next bar back to C half notes tied to (Bar 4) half notes up to D half notes tied to half notes next bar to Eb half notes tied to (Bar 6) whole notes that are also tied to half notes in Bar 7 to D half notes to (Bar 8) C whole notes. Divisi violins II in Bar 1 play *p* Line 1 B/Line 2 F# whole notes to (Bar 2) A/E whole notes tied to half notes next bar to B/F# half notes tied to (Bar 4) half notes to Line 2 C#/F# half notes tied to half notes next bar to D/A half notes tied to (Bar 6) whole notes and tied to half notes in Bar 7 to Db/Ab half notes down to (Bar 8) E/G whole notes. Divisi violas play middle C#/F# whole notes to (Bar 2) B/Line 1 E whole notes tied to half notes next bar to C#/F# half notes tied to Bar 4 to D#/G# half notes tied to half notes next bar to E/A half notes tied to whole notes in Bar 6 and tied to half notes in Bar 7 to Eb/Ab half notes down to (Bar 8) D/G whole notes. *Con sord* celli are bowed trem *pp* (after an initial quarter rest) small octave Db half note to C quarter note to (Bar 2) C quarter note down to Great octave B half note to Bb quarter note to (Bar 3) Bb quarter note to B half note to small octave C quarter note to (Bar 4) C quarter note to C# half note to D quarter note to (Bar 5) D quarter note to D# half note to E quarter note to (Bar 6) E half note (followed by a half rest). After a half rest in Bar 6, CB are *pizz p* on Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same A to Bb 8ths to (Bar 7) *col* bassoons. After a half rest in Bar 6, the flute (or 3 flutes, not sure) sound *p* staccato notes starting Line 2 A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same A to Bb staccato 8ths to (Bar 7) Line 3 C down to Bb 8ths (crossbeam connected) to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) up to (Bar 8) G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G-F 8ths to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Bb 8<sup>th</sup>. Fag I plays the same but starting in the A 8<sup>th</sup> Great octave register. Ondes II plays as the flute (same register) while Ondes III plays as the bassoon. Piano II plays as the flute (top staff) and as the bassoon (bottom staff). Etc.

-“Lawrence Rides Alone” [4M1] Quarter note = 60. Dvd location: Disc 1, 00:34:45. Scene: Sherif Ali (Omar Sharif—odd, the names are amazingly similar!) tells Lawrence, “God be with you, English”

Horns in Bar 1 in 5/4 time sound *mf* > *p* small octave and Line 1 Eb [written Bb] half notes (followed by an 8<sup>th</sup> rest) to small octave Bb/Line 1 Eb/Bb 8ths (followed by an 8<sup>th</sup> rest) to same Bb/Eb/Bb 8ths (followed by an 8<sup>th</sup> rest) to same Bb/Eb/Bb 8ths (repeated next bar). Horn I in Bar 2 (in 4/4 time) plays Line 1 Bb quarter note down to G half note to Eb quarter note to (Bar 3) Db dotted quarter note to Eb 8<sup>th</sup> up to Ab down to F quarter notes up to (Bar 4) Line 2 Db down to Line 1 Bb half notes. Three Pos in Bar 1 play small octave E/A/Line 1 A half notes (followed by a half and quarter rest) to (Bar 2 in 4/4 time) Bb/Line 1 Eb quarter notes to half notes to quarter notes, and so forth. Two flutes in Bar 2 play Lines 2 & 3 Bb quarter notes to G half notes down to Eb quarter notes to (Bar 3) Db dotted quarter notes to Eb 8ths up to Ab quarter notes down to F quarter notes, and so forth. The piccolo is *col* flute II. Oboes in Bar 2 play Lines 2 & 3 Eb quarter notes to

Db half notes down to Bb quarter notes down to (Bar 3) G dotted quarter notes up to Bb 8ths up to Db to same Db quarter notes. The Eb clarinet and 3 Bb clarinets also play this pattern. Violas in Bar 2 play 16<sup>th</sup> note figures Line 1 Eb down to small octave G up to Bb down to G to next figure of Bb-G-Bb-G (repeat these two figures in the second half of this bar). VC play 16<sup>th</sup> note figures Great octave Bb up to small octave Eb down to Bb up to Eb 4X. CB play small octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) 4X. After a half rest in Bar 1, the harp plays Great octave Eb/Bb/small octave Eb 8ths up to Bb/Line 1 Eb/Bb 8ths played 3X to (Bar 2 in 4/4 time) played 4X. The piano is *col* the harp. The celeste plays the same but an octave higher register. Etc.

In Bar 5 (dvd 00:35:02) the violins come in very nicely, a rather “big” sound. Violins I and flutes sound *f* Line 3 Eb down to Line 2 Bb to G down to Eb legato 8<sup>th</sup> notes to Db quarter note up to F quarter note tied to (Bar 6) 8<sup>th</sup> note to G 8<sup>th</sup> up to “3” triplet value quarter notes Bb-Line 3 Db-Fb to G half note (silent next bar). Violins II play Line 2 G/Bb down to Eb/G down to Line 1 Bb/Line 2 Eb down to G/Bb legato 8ths to same G/Bb quarter notes to Bb/Line 2 Db quarter notes tied to (Bar 6) 8<sup>th</sup> notes to Bb/Eb 8ths to “3” triple value quarter notes Eb/G up to G/Bb to Bb/Line 3 Db to Bb/Line 3 Eb half notes. Violas in the treble clef play descending legato 8<sup>th</sup> notes Eb-Line 1 Bb-G-Eb down to Db quarter note up to F quarter note tied to (Bar 6) 8<sup>th</sup> note to G 8<sup>th</sup> to “3” triplet value quarter notes Bb-Line 2 Db-F to G half note. VC in Bar 5 play Great octave Bb up to small octave Eb 8ths to G up to Bb legato quarter notes down to Db quarter note tied to (Bar 6) quarter note to Eb up to G 8ths up to Line 1 Db dotted quarter note down to small octave G 8<sup>th</sup> up to (Bar 7) middle C quarter note up to F down to C 8ths down to small octave A dotted 8<sup>th</sup> up to (unclear). CB continue to play small octave Db 8<sup>th</sup> followed by an 8<sup>th</sup> rest 4X.

-“Exodus” [5M1]

-“We Need A Miracle” [6M1-7M1]

Ondes I sounds *pp* Line 1 G/A/Line 2 D/A whole notes tied to next two bars, returning in Bar 5 on Line 3 E-Db 8ths 4X, etc. Ondes II in Bar 4 play *p* small octave F# trill. *Sords* violins I are bowed trem *pp* on Lines 2 & 3 whole notes thru Bar 3, while violins II are trem on Lines 2 G/Line 3 D tied whole notes. In Bar 2, muted violas are divisi playing *p* Line 1 A tied whole notes and also, after a half rest, Line 1 Eb half note trem tied to next bars. VC are bowed trem starting in Bar 3 *p* on small octave A tied whole notes. In Bar 7 in 5/4 time, CB play small octave D up to F up to A quarter notes to “3” triplet value quarter notes D-F-Ab again to (Bar 8 in 4/4 time) “3” triplet value quarter notes D-F-Ab down to D legato up to F up to Ab legato to B 8ths, and so forth. Etc.

-“In Whose Name Do You Ride?” [7M2] Dvd 00:57:39, Disc One.

-“If The Camels Die We Die” [8M1] Chapter 18 dvd (forgot to insert the precise location).

Three flutes play *p* Line 1 A/Line 2 Eb/A whole notes tied to whole notes next bar to (Bar 3) B/Line 2 F/B whole notes tied to (Bar 4 in 5/4 time) dotted half notes and half

notes. The harp plays Contra-octave B/Great octave C#/G whole notes tied to next bar to (Bar 3) F/B/Great octave F whole notes tied to next bar. The pianos are *col* the harp. Three soli contrabasses play Great octave G/small octave Db/G whole notes tied to next bar to (Bar 3) F/B/small octave F whole notes tied to next bar. After an 8<sup>th</sup> rest in Bar 5, oboe I plays Line 2 E 8<sup>th</sup> tied to two half notes and tied to 8<sup>th</sup> note next bar (followed by rests). *Sords* trumpets here play the same pattern on (unclear by my notes). After an 8<sup>th</sup> rest, Pos play small octave D/Eb/A rinforzando 8ths (followed by rests). Pizzicato violin here pluck small octave A/Line 1 E rinforzando 8ths followed by rests. VC here play small octave Eb/A 8ths tied to two half notes and to 8ths next bar. After a quarter and 8<sup>th</sup> rest, Fag I plays small octave A 8<sup>th</sup> down to Eb down to C quarter notes down to Great octave A-A 8ths down to (Bar 6) C 8<sup>th</sup> (followed by rests). Etc.

-“Mirage” [8M2] dvd location: Disc One, 1:05:00

The first flute plays descending “3” triplet value 8<sup>th</sup> note figures in 4/4 time starting on Line 3 C-Line 2B-Bb (crossbeam connected) to A-Ab-G to Gb-F-E to Eb-D-Db to (Bar 2) C-Line 1 B-Bb to A-Ab-G to Gb-F-E to Eb-D-Db to (Bar 3) middle C 8<sup>th</sup> (followed by rests). However, at this point flute II takes over the passage (now ascending) in order to give the first flute player a breath and smoke break! So we find flute II playing Line 1 C-C#-D to D#-E-F to F#-G-G# to A-A#-B to (Bar 4) Line 2 C-C#-D and so forth as given to (Bar 5) Line 3 C half note.

Back in Bar 1, the cymbal with soft sticks are rolled a whole note thru next bars. The Ondes I is *col* flute. Ondes II is trill on Line 3 C whole note tied to next bars. The zither starts fast figures starting on “5” 16ths Line 3 Db to (unclear). The vib plays “3” triplet 8ths Line 2 Bb/Line 3 C to A/Bb to Ab/Bb and so forth. The harp plays “3” triplet value quarter note figures Line 2 C/Gb/Bb/Line 3 C to Line 1 Bb/Line 2E/Ab/Bb to Ab/Line 2 D/Gb/Ab, and so forth. Divisi violins I are bowed trem on “3” triplet 8<sup>th</sup> note figures Line 2 Gb/Line 3 C to F/B to E/Bb to next figure of Eb/A to D/Ab to Db/G, and so forth. Violins II play similarly on Line 2 C/B to Line 1 B/A to Bb/Ab, and so forth. Etc.

“Lawrence Rescues Gasim” [9M2] Dvd location, Disc One, 1:16:50

In Bar 1 the gong and bass drum sound trem rolled whole notes thru Bar 9. The snare drum sounds *pp* “3” triplet value 8<sup>th</sup> note (followed by a quarter and half rest) repeated next bar to (Bar 3) triplet 8ths figure (followed by a quarter rest) to triplet 8ths figure (followed by a quarter rest) to (Bar 4), after a quarter rest, triplet 8<sup>th</sup> figure (followed by a half rest). In Bar 5 (dvd 1:17:07) the zither sounds *p* [Note: Although I really don’t hear it at this point yet...Maybe it was taken out at the recording...] Line 3 C down to G 8ths down to E dotted quarter note to F 8<sup>th</sup> tied to quarter note up to (Bar 6) Ab to B half notes up to (Bar 7) Line 3 C down to G quarter notes down to E-F 8ths to Db quarter note to (Bar 8 in 2/4 time) Line 1 Bb half note up to (Bar 9 in 4/4 time) Line 3 C down to G half notes, and so forth of the Lawrence theme. Back in Bar 5, all violins are bowed trem on the same zither line of notes but played an octave lower register. In Bar 9 Violins II now play Line 1 E whole note bowed trem (while violins I continue the Lawrence them) to (Bar 10) E quarter note down to small octave B dotted half note to (Bar 11) divisi and non-trem Bb/Line 1 E whole notes. Violins I here play Line 1 Bb/Line

2 E whole notes. VC in Bar 8 are bowed trem *p* on small octave G whole note to (Bar 10) F quarter note to F dotted half notes to (Bar 11) Great octave E/Bb whole notes non-trem. CB in Bar 11 play Great octave Bb whole note. In Bar 9 (dvd 1:17:21) the flutes play *pp* Line 2 C down to Line 1 G half notes to (Bar 10) E quarter note to “3” triplet value quarter notes F-Ab-B with the B tied to normal value quarter note up to E 8<sup>th</sup>. The two ondes come in starting Bar 11 (dvd 1:17:29) on Line 4 C-Line 3 B 8ths to “3” triplet value C-B-A# down to E up to C#-B to A#-E-Line 4 C# triplet 8ths. Etc.

-[10M1] Note: No title given.

-“Riding Clothed” [10M2]

-“Arrival at Auda’s Camp” [11M1]

-[11M2] ??? Flute, bongo, tambourine, etc.

-[12M1] ??? No title

-[13M1] ??? Orchestrated by Gary Hughes

Etc.

-“Administration” (or Administrator) [18M1]

-“Turkish Officers” [18M2]

-“Horse Stampede” [19M2]

-[19M3] ???

-“Farraj Killed” [19M4]

-“Ali Rescues Lawrence” [21M1]

-“Allenby’s Flattery” [22M1]

-“Assembled Army” [22M1 B]

-[23M1] ???

-[23M2] ???

-“The Evil” [26M1]

It probably goes on but I have no further notes. Reel 26 so far—just too long of a movie! In fact I did not bother to put Disc Two on the dvd player. For one thing, I have no more written music, and for the other, I am getting tired of watching this too-long movie! The danger with a very long picture is that it tends to bore a whole lot of people

unless the director and others involved can sustain the viewers' active attention. Usually they cannot.

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-Secret Agent (Danger Man) Set 1 (1964) \*\*\* 1/2  
[http://www.amazon.com/Secret-Agent-Aka-Danger-Man/dp/B00005NKCS/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292883348&sr=1-1](http://www.amazon.com/Secret-Agent-Aka-Danger-Man/dp/B00005NKCS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292883348&sr=1-1)

-Secret Agent (Danger Man) Set 2 (1965) \*\*\* 1/2  
[http://www.amazon.com/Secret-Agent-AKA-Danger-Man/dp/B00005UW75/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292892265&sr=1-1](http://www.amazon.com/Secret-Agent-AKA-Danger-Man/dp/B00005UW75/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292892265&sr=1-1)

-Secret Agent (Danger Man) Set 5 \*\*\* 1/2  
[http://www.amazon.com/Secret-Agent-AKA-Danger-Man/dp/B00006FD8R/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293763705&sr=1-1](http://www.amazon.com/Secret-Agent-AKA-Danger-Man/dp/B00006FD8R/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293763705&sr=1-1)

-Eyewitness (1981) \*\*\* [music \*\*]  
[http://www.amazon.com/Eyewitness-William-Hurt/dp/B0007WQGS6/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292883413&sr=1-1](http://www.amazon.com/Eyewitness-William-Hurt/dp/B0007WQGS6/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292883413&sr=1-1)  
[Reviewed Wednesday, June 15, 2011]

I liked this B movie when I saw it in the original release and I still like it upon watching it in dvd format. The Fox cable channel (locally 74) actually played it just a few hours ago. I am listening to Peter Yates in his audio commentary. He just passed away January 9 of this year at age 81. Remember that he directed Steve McQueen in *Bullitt* in 1968, a true classic. He also directed the excellent competitive bicycling movie, *Breaking Away* just before *Eyewitness*. Before that he did *The Deep*, an okay movie at best but with a nice John Barry score. Yates also did *Krull* a movie I enjoyed quite a lot. William Hurt and Sigourney Weaver are in their youthful vitality. I was already impressed with his just previous performance in *Altered States* so I was eager to see him in *Eyewitness*—as well of course S. Weaver after her great success in *Alien*. A young James Woods is also in the movie. He and Hurt team up again in this year's HBO stock market drama, *Too Big To Fail*. Morgan Freeman is also here, Christopher Plummer, and Steven Hill—so a great cast!

This movie needed a jazzy Jerry Goldsmith score!

-Spencer's Mountain (1963) \*\*\* [music \*\*\*\*]  
[http://www.amazon.com/Spencers-Mountain-Henry-Fonda/dp/B00009AVA5/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292883549&sr=1-1](http://www.amazon.com/Spencers-Mountain-Henry-Fonda/dp/B00009AVA5/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292883549&sr=1-1)

This is a decent and wholesome family picture with a vibrant Max Steiner score. I already did a rundown treatment of the score on my site:

<http://www.film scorerundowns.net/steiner/spencer.pdf>

-The Lost Missile (1958) \*\* [music \*\*\*]

I remember seeing this movie as a kid. At the time I was really impressed and a bit scared of how an errant super missile five miles above the earth traveling at 4,000 mph could scorch everything along its path! The movie doesn't hold up now but I liked the brief instances of the missile approaching from the distance as a dim glare at night, then as a bright overpowering fireball of white light. The stock footage is a drag throughout the movie and the lame dialog and minor scenes. This might've been a classic half-hour tv show somewhere but expanded into a movie was a lost missile, eh, I mean, lost cause. The music by Gerald Fried is better than the movie—nice staccato con moto piano patterns, brass, and so forth. But a classic score it is not.

-Finding Nemo (2003) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Finding-Two-Disc-Collectors-Albert-Brooks/dp/B00005JM02/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292883970&sr=1-1](http://www.amazon.com/Finding-Two-Disc-Collectors-Albert-Brooks/dp/B00005JM02/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292883970&sr=1-1)

Vibrantly colorful, family fun cartoon feature. The music by Thomas Newman is fine. The captivity in the fish tank in the dentist's office was a bit too long, however! Overall I liked *Monsters Inc.* better as a total experience movie.

-The Bride Wore Black (1968) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Bride-Wore-Black-Jeanne-Moreau/dp/B000053VBL/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292884040&sr=1-1](http://www.amazon.com/Bride-Wore-Black-Jeanne-Moreau/dp/B000053VBL/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292884040&sr=1-1)

This is a decent Truffaut film that Herrmann scored (but Francois butchered somewhat!) but *Fahrenheit 451* was better. I already gave a sixty-page rundown of this score:

<http://www.film scorerundowns.net/herrmann/brideworeblack.pdf>

-Perfect Storm (2000) \*\*\* [music \*\*\*]

[http://www.amazon.com/Perfect-Storm-Karen-Allen/dp/B000P0J0C4/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292884110&sr=1-1](http://www.amazon.com/Perfect-Storm-Karen-Allen/dp/B000P0J0C4/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292884110&sr=1-1)

Impressive giant waves special effects, George Clooney, decent story, okay music by Horner (not so impressive as he used to be!).

-To Live & Die in LA (1985) \*\*\* 1/2 [music \*]

[http://www.amazon.com/Live-Die-L-Special/dp/B00005JLJW/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292884186&sr=1-1-spell](http://www.amazon.com/Live-Die-L-Special/dp/B00005JLJW/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292884186&sr=1-1-spell)

I am not particularly a fan of Friedkin despite some of his impressive and acclaimed works in the early Seventies (*French Connection* and *Exorcist*) but this was a very good hard-edged movie starring William Petersen (later of *CSI* fame on television). This can be a highly crude story but considering the subject nature of this film then you must make allowances. I recommend you listen to Friedkin's audio commentary.

-Advise & Consent (1962) \*\* ½ [music \*\*]

[http://www.amazon.com/Advise-Consent-Franchot-](http://www.amazon.com/Advise-Consent-Franchot-Tone/dp/B0007TKNGK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292884256&sr=1-1)

[Tone/dp/B0007TKNGK/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292884256&sr=1-1](http://www.amazon.com/Advise-Consent-Franchot-Tone/dp/B0007TKNGK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292884256&sr=1-1)

This was a popular book about Washington D.C. machinations but I thought the Otto Preminger film was rather uninteresting. It was visually or aesthetically uninteresting. I know Preminger liked the constant/real space & time technique in filming (continuous shots) but I found it static after a while. Also this is a rather dated and boring “political intrigue” type of film. I like the stars but not the story, especially the homosexual angle. Sure, that was a shocker for that period when the movie came out, but for modern eyes, it is ho-hum. The audio commentary by Drew Casper is informative but sometimes rather boring and static too. Unless you are a Preminger fan (I am not!) or a big fan of some of the stars, I suggest you can pass this one by. Watch it on tv but don’t buy the dvd. Also I am not a Jerry Fielding fan. The music was also static and boring to me.

-Ben-Hur (1959) \*\*\*\* [music \*\*\*\* 1/2]

[http://www.amazon.com/Ben-Hur-Four-Disc-Collectors-Ramon-](http://www.amazon.com/Ben-Hur-Four-Disc-Collectors-Ramon-Novarro/dp/B0009UZG1O/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292884325&sr=1-2)

[Novarro/dp/B0009UZG1O/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292884325&sr=1-2](http://www.amazon.com/Ben-Hur-Four-Disc-Collectors-Ramon-Novarro/dp/B0009UZG1O/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292884325&sr=1-2)

This is truly a classic film and excellently produced and directed (hence the four \*\*\*\* star rating). I am hesitant to label it a “masterpiece” (my five-star rating) overall, although there are sequences (such as the chariot race) that can perhaps be called masterpiece sequences. Perhaps I am prejudiced because I generally do not care for biblical epic movies! But I can appreciate a good work when I see it or hear it. Rozsa’s excellent score is classic as well, but I hesitate to give it a “masterpiece” distinction. I think I would reserve that for *El Cid*, although *Ben-Hur* and even *King of Kings* come close. In some ways I enjoy the *King of Kings* score more than *Ben-Hur*. As for the latter score, I really liked the Star of Bethlehem extended music (and scene) starting at dvd 00:08:23. I like the Roman Legions music, and so forth. If the full score was available for research I definitely would’ve spent time researching it. Alas, the written music was heaped into the infamous MGM landfill event. The *only* other composer that I would have loved to hear in this movie would’ve been Korngold if he were alive then (he died in 1957), especially the naval battle scene, but actually the complete movie! There is a great deal discussed about the movie and score on the Rozsa Forum. Search there:

<http://miklosrozsa.yuku.com/forums/1/t/The-R-zsa-Forum.html>

The stars were wonderfully cast. I particularly admired Stephen Boyd as Messala. Jack Hawkins as Quintus Arrius is very good. I really like Andre Morell, so to see him in his minor/short role as Sextus was a treat for me. And it is well that Charlton Heston played the title role as Moses...eh, I mean, Ben-Hur. Most people were familiar with him already! As given earlier, the production values are usually excellent, but I must say that the naval scenes (starting 1:05:31) were soggy and lame and quite unbelievable. Nothing like perpetually unmoving clouds in the background!

-Guns of Navarone (1961) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Guns-Navarone-David-Niven/dp/0767821785/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292884511&sr=1-1](http://www.amazon.com/Guns-Navarone-David-Niven/dp/0767821785/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292884511&sr=1-1)

I've already done a rundown treatment on this most excellent Tiomkin score:

[http://www.amazon.com/Guns-Navarone-Collectors-David-Niven/dp/B000MGTQ7U/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292996353&sr=1-1](http://www.amazon.com/Guns-Navarone-Collectors-David-Niven/dp/B000MGTQ7U/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292996353&sr=1-1)

-Disclosure (1994) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Disclosure-Michael-Douglas/dp/B002NZK5S2/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292884587&sr=1-1](http://www.amazon.com/Disclosure-Michael-Douglas/dp/B002NZK5S2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292884587&sr=1-1)

I like this Michael Douglas corporate suspense drama. The computer technology is quite dated now, however!

-The Lost World: Jurassic Park (1997) \*\*\*

[http://www.amazon.com/Lost-World-Jurassic-Widescreen-Collectors/dp/B00003CXB6/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1292884663&sr=1-5](http://www.amazon.com/Lost-World-Jurassic-Widescreen-Collectors/dp/B00003CXB6/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292884663&sr=1-5)

-The Nutcracker (1978)

[http://www.amazon.com/Tchaikovsky-Nutcracker-Vassiliev-Maximova-Bolshoi/dp/B0000D1FLN/ref=sr\\_1\\_7?s=dvd&ie=UTF8&qid=1292884991&sr=1-7](http://www.amazon.com/Tchaikovsky-Nutcracker-Vassiliev-Maximova-Bolshoi/dp/B0000D1FLN/ref=sr_1_7?s=dvd&ie=UTF8&qid=1292884991&sr=1-7)

-The Nutcracker (1993) \*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/George-Balanchines-Nutcracker-Macaulay-Culkin/dp/6304698577/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292885253&sr=1-1](http://www.amazon.com/George-Balanchines-Nutcracker-Macaulay-Culkin/dp/6304698577/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292885253&sr=1-1)

I really like this filmed George Balanchine's version of Tchaikovsky's immortal ballet, performed by the New York City Ballet. I particularly liked the dance of the Snowflakes set and dancing starting at dvd 00:41:19. After this they skip to a later part of the score to the start of Act II (No. 10 "Scene"), *Andante* in 6/8 time. This is located at 00:47:18, the Christmas Tree angels. It was delightful and cute seeing this young girl cherubs having fun prancing about in unison. Other renditions of this music are not nearly as good. He choreographed it so uniquely I thought. The melody is quite beautiful (one of my favorites in this ballet) played by the first violins and celli (and flutes and clarinet) in the key signature of four sharps, *con anima*.

-Dawn Patrol (1938)

[http://www.amazon.com/Dawn-Patrol-Errol-Flynn/dp/B000M2E30O/ref=pd\\_cp\\_d\\_1\\_img](http://www.amazon.com/Dawn-Patrol-Errol-Flynn/dp/B000M2E30O/ref=pd_cp_d_1_img)

-Gentleman Jim (1942) \*\* [music \*\*]

[http://www.amazon.com/Gentleman-Jim-Errol-Flynn/dp/B000M2E318/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292885171&sr=1-1](http://www.amazon.com/Gentleman-Jim-Errol-Flynn/dp/B000M2E318/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292885171&sr=1-1)

-Laura Croft: Tomb Raider (2001) \*\*  
[http://www.amazon.com/Lara-Croft-Raider-Special-Collectors/dp/B00003CXZ1/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292885347&sr=1-1](http://www.amazon.com/Lara-Croft-Raider-Special-Collectors/dp/B00003CXZ1/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292885347&sr=1-1)

-Laura Croft: The Cradle of Life (2003) \*\*  
[http://www.amazon.com/Lara-Croft-Tomb-Raider-Collectors/dp/B0000CABE5/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292992237&sr=1-1](http://www.amazon.com/Lara-Croft-Tomb-Raider-Collectors/dp/B0000CABE5/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292992237&sr=1-1)

-Laura (1944) \*\* 1/2 [music \*\*]  
[http://www.amazon.com/Laura-Film-Noir-Gene-Tierney/dp/B00008LDNZ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292885427&sr=1-1](http://www.amazon.com/Laura-Film-Noir-Gene-Tierney/dp/B00008LDNZ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292885427&sr=1-1)

This movie is ok but I never cared much for it. This includes the score by David Raksin, even though many people enjoy that tune (and I appreciate Raksin's skill). It's just that I am not "into" Raksin's style of music, much as I don't care for Friedhofer's music. They are well-trained craftsmen but I do not "resonate" with their music. As for the movie, it was directed by Otto Preminger, and I never much care for his un-stylized, "realistic" deadpan approach. But if you are interested in the making of this movie, then the dvd has several special features (including a partial commentary by the composer).

-It's Alive (1973) \*\* 1/2 [music \*\*\*]  
[http://www.amazon.com/Its-Alive-John-P-Ryan/dp/B0002KQNKY/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292885499&sr=1-2](http://www.amazon.com/Its-Alive-John-P-Ryan/dp/B0002KQNKY/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292885499&sr=1-2)

I remember seeing this movie when it first came out. I believe I watched it at an old theater in downtown Long Beach (long gone!). It was exciting to hear new Herrmann music, although this was not exactly a quality horror movie! Still I liked it, especially the main star, John Ryan. I actually enjoyed this score although it is rather lower-drawer work for him, almost on autopilot (good but not great). I suggest to listen to Larry Cohen's very informative, laid back audio commentary. He talks a lot about Bernard Herrmann.

I already did a chord profile treatment of it:

<http://www.filmscorerundowns.net/herrmann/chordprofile7.pdf>

-Deep Impact (1998) \*\*\* [music \*\* 1/2]  
[http://www.amazon.com/Impact-Special-Collectors-Robert-Duvall/dp/B0002V7OI8/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292886621&sr=1-1](http://www.amazon.com/Impact-Special-Collectors-Robert-Duvall/dp/B0002V7OI8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292886621&sr=1-1)  
[reviewed Friday, June 03, 2011]

This movie made an impact on me in various isolated scenes or sections but overall not a deep impact! The title is "Deep Impact" but the emotional impact is shallow. I'll still give it a three \*\*\* star "good" rating but it certainly is not a classic film! There

were just too many errors of judgment made in this production. First, Tea Leoni was given a major cast role. Her languid acting depressed the needed tone of urgency for this type of movie. Her MSNBC anchor shots during the astronaut mission on the comet was nearly unwatchable! Too bad they didn't consider Jodie Foster, say, or someone else of acting caliber with a deeper emotional impact on the role! Second, while I appreciate Mimi Leder's woman's touch in her directorial role, I wish she had been wiser in her decisions. She made the movie way too slow in many spots, kept in several unnecessary emotional complexities of a minor nature, and did not adequately tighten up the story. Even after the President gave his reveal speech about ELE, Leder inserts that silly high school rally praising Leo Beiderman (Elijah Wood) and the juvenile "more sex" statements. Then you have that astronaut cookout with beer and laughter—just a bit too out-of-place casual or happy (under the circumstances). I won't but I can go on and on with all the needing deletions or tightening up. Leder is no Frankenheimer! I also did not like the way the movie was cut in various sections such as about 59 minutes into the movie when the nuclear bomb was ignited on the comet. Too many annoying cuts back & forth from earth to the wave impact on the spaceship.

There are, however, definite plus factors in this movie. Casting Robert Duvall as the aged astronaut with the unlikely name, Spurgeon Tanner, was quite fortunate, especially in those scenes in the spacecraft after the initial mission failed. Morgan Freeman plays a very good President (but a better God!). I like Maximilian Schell here. The James Cromwell scene was very nice—that scene should be kept. I like the special effects provided by Industrial Light & Magic—the real draw of a movie like this.

James Horner's music is also oddly muted, like the movie! He provided many drone effects for suspense scenes as in the beginning, then scoops of syrupy *espr* strings, piano passages for some "touching" or human connection scenes, and then doses of brass for the comet scenes, and a solo trumpet for the poignant isolation scenes, and so on. I guess the score serves its purpose but only barely. I was not very impressed by Horner's music here. I'll give it a two and a half star rating for basically an "okay" but nothing higher.

-Soylent Green (1973) \*\* 1/2 [music \*]

[http://www.amazon.com/Soylent-Green-Charlton-Heston/dp/B00009NHBM/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292886694&sr=1-2](http://www.amazon.com/Soylent-Green-Charlton-Heston/dp/B00009NHBM/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292886694&sr=1-2)

The year is 2022 for this movie. Welcome to extreme overpopulation, extreme population, and soylent greenhouse perpetual heat! Unfortunately the entertainment factor is not over-crowded in this movie. There are one or two impressive sections – especially the "going home" death scene of the Edward G. Robinson character and the beautiful classical music—but overall the movie is not green for "Go!" The music by Fed Myrow (????) is forgettable. Where's Jerry Goldsmith when you need him?!

-Adam-12 Season One \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Adam-12-Season-One-Martin-Milner/dp/B0009UC80Q/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292886779&sr=1-3](http://www.amazon.com/Adam-12-Season-One-Martin-Milner/dp/B0009UC80Q/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292886779&sr=1-3)

Another very good Jack Webb production that lasted several seasons. I used to always watch the series when originally aired on television. I like the stars, especially Martin Milner. He came from another great series, *Route 66* that of course was quite critically acclaimed.

-Adam-12 Season Two \*\*\* 1/2

[http://www.amazon.com/Adam-12-Season-Two-Martin-Milner/dp/B001B187C0/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292886879&sr=1-4](http://www.amazon.com/Adam-12-Season-Two-Martin-Milner/dp/B001B187C0/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292886879&sr=1-4)

More of the same recommendation as above: "See the dvd, man!"

-Mysterious Island (1961) \*\*\* 1/2 [music \*\*\*\*\*]

[http://www.amazon.com/Mysterious-Island-Widescreen-Michael-Craig/dp/B00006JDRG/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292886959&sr=1-1](http://www.amazon.com/Mysterious-Island-Widescreen-Michael-Craig/dp/B00006JDRG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292886959&sr=1-1)

I reviewed this dvd on Talking Herrmann, and I also did a full rundown:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1193>

[http://www.filmscorerundowns.net/herrmann/mysterious\\_island.pdf](http://www.filmscorerundowns.net/herrmann/mysterious_island.pdf)

<http://www.filmscorerundowns.net/blogs/35.pdf>

-Contact (1997) \*\*\*1/2 [music \*\*]

[http://www.amazon.com/Contact-Snap-Case-Jodie-Foster/dp/0790733226/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292887140&sr=1-3](http://www.amazon.com/Contact-Snap-Case-Jodie-Foster/dp/0790733226/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292887140&sr=1-3)

There are some highly impressive visual effects sequences in this movie, starting with the opening sequence of the rapid pull back from planet Earth thru the solar system and thru our own galaxy and other galaxies. It lasts a couple of minutes and really gives the audience a terrific perspective of how much of an infinitesimal speck our planet really is! But then you have to wait quite a long time (almost two hours) before Sparks (Jodie Foster) goes on her fascinating journey first to Vega and then other destinations! The sequence starting at 2:0034 is quite beautiful (alien beach scene). I love the idea of the alien contacting her in the guise of her beloved father (played wonderfully by David Morse). The movie that needlessly goes on for another 20 minutes or less, leaving us quite earthbound as Sparks tries to convince unbelievers that she actually went anywhere. Waste of time and deflating the good feelings I had up to then. Oh, well. The music by Silvestri is ok (barely). I happen to have the meager two-stave piano reduction of the so-called "Main Title" but of course there is no music played in the opening sequences. The music I have is actually the primary theme of the movie that you hear in the young Sparks home scene at dvd 00:04:52, and then heard again later when an adult at 00:07:43. So the top staff in the key signature of three flats show Line 1 G/Line 2 Eb/G arpeggiando 8ths to Ab 8<sup>th</sup> to Bb quarter note to Line 2 D/G/Bb/Line 3 Eb (Eb maj 7<sup>th</sup>) arpeggiando quarter notes to Line 2 G-Ab 8ths to (Bar 2) Line 2 C/G/Bb arpeggiando

quarter notes to Eb-F 8ths to Line 1 Bb/Line 2 Eb/G arpeggiando quarter notes to Line 1 Bb quarter note. That's the melody.

-Twister (1996) \*\*\* [music \*\*]

[http://www.amazon.com/Twister-Helen-](http://www.amazon.com/Twister-Helen-Hunt/dp/B00004RFFI/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292887816&sr=1-2)

[Hunt/dp/B00004RFFI/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292887816&sr=1-2](http://www.amazon.com/Twister-Helen-Hunt/dp/B00004RFFI/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292887816&sr=1-2)

I like this movie and the stars but there is too much padding between the twister episodes.

-Music of Leroy Anderson (2000) \*\*\*\*\*

[http://www.amazon.com/Music-Leroy-Anderson-Once-](http://www.amazon.com/Music-Leroy-Anderson-Once-Sleigh/dp/B000ICLRC0/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292887876&sr=1-1)

[Sleigh/dp/B000ICLRC0/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292887876&sr=1-1](http://www.amazon.com/Music-Leroy-Anderson-Once-Sleigh/dp/B000ICLRC0/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292887876&sr=1-1)

Excellent video introduction to this tuneful composer.

-Seven Days in May (1963) \*\*\*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Seven-Days-May-Burt-](http://www.amazon.com/Seven-Days-May-Burt-Lancaster/dp/B00004RF83/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292887952&sr=1-1)

[Lancaster/dp/B00004RF83/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292887952&sr=1-1](http://www.amazon.com/Seven-Days-May-Burt-Lancaster/dp/B00004RF83/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292887952&sr=1-1)

After a very brief meditation on it, I decided to give this superb movie a five \*\*\*\*\* star rating. It deserves it. You have top talent and excellent execution all throughout. First you have Rod Serling writing the screenplay; John Frankenheimer as the director; a wonderful ensemble cast including Frederic March, Kirk Douglas, Edmond O'Brien, Martin Balsam, Burt Lancaster, and so forth. Frankenheimer himself on the commentary praised the cast, stating that it was an "ideal" cast. He said it was a very happy experience for him. If Kirk Douglas wasn't available, I think Rod Taylor would've done great in that role. I would've liked to see Richard Boone in a role here. Then you have a nice score by Jerry Goldsmith who had worked with Frankenheimer many times on television (*Playhouse-90*, *Climax*), although I give it a decent three star rating only because it's a pretty sparse score. This suspenseful movie moves along quickly, and I am never bored. If you do not consider it a masterpiece, then I'm sure you would at least consider it a classic example of best movie-making. Make sure you hear Frankenheimer's commentary. He talks about how he made the choices he did for the movie—like his way of using the depth of focus technique, wide angle, and all the other various camera compositions used thanks to his live television experience. He's a real pro. Sidney Lumet is another one. So is Alfred Hitchcock. So is Stanley Kubrick. So is David Lean. So is Steven Spielberg I guess (great hits but also a lot of misses!). Billy Wilder and Robert Wise are excellent as well.

-Adventures of Don Juan (1948) \*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Adventures-Don-Juan-Errol-](http://www.amazon.com/Adventures-Don-Juan-Errol-Flynn/dp/B000M2E304/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888086&sr=1-1)

[Flynn/dp/B000M2E304/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888086&sr=1-1](http://www.amazon.com/Adventures-Don-Juan-Errol-Flynn/dp/B000M2E304/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888086&sr=1-1)

This is a wonderful Warner Bros. film starring Errol Flynn before he went downhill in his roles. It is not a masterpiece but it *is* a classic movie of its swashbuckler

format. Couple it with one of the best scores by Max Steiner you definitely will savor a classic movie, most entertaining to watch and enjoy thoroughly. The sets, costumes and gorgeous Technicolor print are all a delight. There is a decidedly light touch in the story approach—rightly so—but with enough drama and excitement that was expertly woven in the mix by director Vincent Sherman. I immensely enjoyed Robert Douglas as the evil Duke de Lorca.

I already wrote a 75-page rundown on the music on my site, accessed here:

<http://www.filmscorerundowns.net/steiner/adventuresofdonjuan.pdf>

-2007 New Year's Concert (Zubin Mehta) \*\*

[http://www.amazon.com/New-Years-Concert-2007-Philharmoniker/dp/B000JFZ9FW/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292888160&sr=1](http://www.amazon.com/New-Years-Concert-2007-Philharmoniker/dp/B000JFZ9FW/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292888160&sr=1-1)

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-The Verdict (1982) \*\*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Verdict-Paul-](http://www.amazon.com/Verdict-Paul-Newman/dp/B000063US3/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292888229&sr=1-3)

[Newman/dp/B000063US3/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292888229&sr=1-3](http://www.amazon.com/Verdict-Paul-Newman/dp/B000063US3/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292888229&sr=1-3)

What a great movie! In fact This movie about a lost man seeking redemption deserves a masterpiece five \*\*\*\*\* star rating. This film was directed by the most esteemed Sidney Lumet (who just recently died in early April 2011) and super-featured Paul Newman in his best acting role ever. David Mamet wrote the superb screenplay. Plus having the great James Mason onboard is the icing on the cake. This is pretty much a perfect drama. It is no coincidence that another perfect drama is a 1957 film direct by Lumet, *12 Angry Men*. I really recommend that you listen to Lumet's audio commentary.

The music by Johnny Mandel works very well (what little of it is there). I was really floored back in 1982 when I first saw the film in the theater early on in the picture. On the dvd 00:05:45 you witness the drunken Frank Galvin rampaging his office. The music is so dark and Herrmannesque that it is rather startling. The reason there is little music was explained by Lumet in his commentary at 22 minutes and then 52 minutes into the commentary. He stated that music shouldn't be doing what the movie is doing; that is, it shouldn't be mickey-mousing the scenes. That would obviously shun the likes of Max Steiner doing the score! He also did not want even mood music interfering with the reality within the picture.

-Illegal (1955) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Illegal-Steal-Film-Double-](http://www.amazon.com/Illegal-Steal-Film-Double-Feature/dp/B000PKG7CK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888446&sr=1-1)

[Feature/dp/B000PKG7CK/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888446&sr=1-1](http://www.amazon.com/Illegal-Steal-Film-Double-Feature/dp/B000PKG7CK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888446&sr=1-1)

I liked this black & white Warner Bros. movie starring Edward G. Robinson (I'm a Robinson fan!) as District Attorney Victor Scott, Nina Foch, and Hugh Marlowe. There are many interesting co-stars in this minor or borderline film noir crime drama: DeForest

Kelley (of *Star Trek* fame) in the beginning of the movie (he got executed thanks to Victor Scott's spellbinding oration in closing statements); Ellen Corby as Victor's secretary; Robert Ellenstein (remember as the henchman, Licht, in *North by Northwest*?) as Joe Knight, a very inquisitive newspaper reporter; Albert Dekker as the syndicate crime boss; Edward Platt as the new D.A. once Scott quits public practice because of the Clary execution; Clark Howat in a very minor role (I remember him playing the Captain in many *Dragnet 1967* episodes); and so on. If I gave half increment ratings, I would give it 3 and a ½. I just may do it anyway!

I got a few great laughs out of this movie. At dvd 00:28:58 Victor answers the phone as his secretary, Miss Hinkel, arrives. He hears the request over the phone, and says, "No, this is not the Safeway Cleaners & Dryers." Then he turns to Miss Hinkel, and exclaims, "Some idiot wants his pants pressed."

Miss Hinkel: "Maybe we ought to get a new number."

Victor Scott: "Oh, not so fast. We may be pressing pants yet!"

Then soon afterward as a new client shows up, Hinkel says, "This looks good. He's shaking all over. You can hear his teeth rattling."

Victor Scott: "Never mind the teeth. Can you hear any money rattling—loose change or anything?"

I really like the funny and clever dialog at times. Robinson delivers it so great because he is so deadpan about it. It reminds me of the excellent dialog in the other Robinson movie, *Hell on Frisco Bay* (even better there!). He played a "good" guy in this role, but he was absolutely terrific in the "bad guy" role in the other movie as another Victor, Victor Amato, a crime boss in San Francisco that same year (1955). Unfortunately it is not available on dvd, otherwise I would give it a glorious review, and a four-star rating! Incidentally, Robinson loaned several items of his art collection for *Illegal*, including a Gaugin (see dvd 00:44:42). Make sure you watch the special features. I liked *Behind the Cameras* that featured a prominent attorney and also, towards the end, Robinson. Very nice. The featurette, "Illegal: Marked for Life" was way too short! Don't forget that Nina Foch provides a commentary during the movie. She provides a lot of interesting details. She tends to criticize the movie (more that old period of filmmaking), especially about the "stiff" lines, how the director was an "old-fashioned" director, how the minor actors and non-speaking actors were largely "dead" onscreen, and so on. I guess Steiner's music tried to un-stiff the "action" on the screen, and make it a bit more flashy!

Of course, Max Steiner's interesting and vibrant score adds greatly to the movie. I researched it one day (I believe 1-21-99) at UCS/Warner Bros. Archives. The original sketches were dated May 14, 1955 (probably for a specific cue—Reel 2.3). The conductor version was dated May 3, 1955 (strange...). The trailer was composed by Steiner and William Lava. By the way, according to an April 27, 1955 Inter-Office

Communication (memo) from R. J. Obringer to John Kotanan: “MAX STEINER has been engaged to write the music for “ILLEGAL.” The term commenced April 25, 1955, and continues thereafter for the time reasonably necessary for completion of such assignment. Total guaranteed compensation is \$8, 500; payable \$2,500 on April 25, 1955, \$2,500 on the Wednesday following completion of the score, and \$3,000 on the Wednesday next following the first Saturday after Steiner has completed all services required of him...”

“Main Title” Cue # 36568. *Agitato* in C time, 70 bars. The sketch has an expanded tempo-marking of *Marcato e agitato*. Instrumentation: 3 flutes, 2 oboes, 4 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timp, vibe, xylophone, gong, piatti, harp, celeste, piano, strings.

Flutes, oboes, clarinets, trumpets, violins, violas and celli play *ff* Line 1 (an octave lower for the violas/bass clarinet/Pos I and two octaves lower for the celli/Fag I) B rinforzando-marked dotted half note to “3” triplet value rinforzando-marked 8ths B-Line 2 C-D 8ths to (Bar 2) E tenuto-marked double-dotted quarter note down to C 16<sup>th</sup> up to E to G tenuto quarter notes to (Bar 3) F# rinforzando 8<sup>th</sup> up to B rinforzando dotted quarter note tied to half note decrescendo hairpin. Brass and lower woodwinds play this also in various registers. The timp is rolled on Great octave B dotted half note (followed by a quarter rest) and returning in Bar 3 on B sforzando-marked quarter note. After a half rest in Bar 1, the piatti hits an x-headed quarter note let vibrate (followed by a quarter rest).

In Bar 4 (dvd 00:00:08) in 6/8 time, the vibe, harp and celeste playing a scintillating series of 16<sup>th</sup> notes figures (8ths for the vibe). Celeste (top staff) play Line 1 Ab-Gb-Eb back to Ab-Gb-Eb 16ths figure played twice to (Bar 5) F-Eb-middle Cb-F-Eb-Cb 16ths played twice up to (Bar 6) Line 1 Bb-F-Eb-Bb-F-Eb played twice. The bottom staff of the celeste small octave Ab-middle Cb-Ab-Cb-Ab-Cb 16ths figure twice and repeated next bar. Harp (top staff) plays *mf* Line 1 Eb up to Gb to Ab back to Eb-Gb-Ab 16ths twice while the bottom staff plays small octave Ab-middle Cb-D# down to Ab-Cb-D# 16ths twice. The vibe in Bar 4 plays *mf* Line 1 Gb/Ab 8ths up to Line 2 Cb/Eb 8ths back down to Gb/Ab 8ths up to next figure of Line 2 Cb/Eb down to Gb/Ab up to Cb/Eb 8ths. Violins play *mf* Line 2 Cb/Eb/Ab dotted half notes legato down to (Bar 5) Line 1 Ab/Line 2 Cb/F dotted half notes. Violas play Line 1 Gb dotted half note down to (Bar 5) Eb dotted half note. VC play small octave Ab dotted half note to (Bar 5) Gb dotted half note. So the tonality is initially the Ab min 7<sup>th</sup> (Ab/Cb/Eb/Gb) in Bar 4.

Skipping to Bar 19A (dvd 00:00:40) in 2/4 time, we come to the gunshots scene. Bassoons play *sff* Great octave and small octave B rinforzando half notes tied to (Bar 20 in C time) half notes and also tied to 16<sup>th</sup> note to A-G-F# 16ths to “5” quintuplet 16ths E-Eb-D-C#-C to (Bar 21) Contra-octave and Great octave B rinforzando whole notes *ff*. Horns play *sf* Great octave and small octave B [written F#] rinforzando half notes tied to (Bar 20) half notes and 16th notes (followed by a dotted 8<sup>th</sup> and quarter rest). Two Pos play forte Great octave and small octave B half notes tied to half notes and 16ths next bar. VC play small octave B half note tied to (see Fag I). After a quarter rest in Bar 20, violins (violas an octave lower register) play *ff* small octave B-middle C-D-E (connected

as a figure by two crossbeams) to “5” 16ths figure F#-G-A-B-Line 2 C to “6” D-E-F#-G-G# to (Bar 21) B rinforzando whole note tied to half note next bar to “3” triplet B-Line 3 C-D to (Bar 23) Line 2 B dotted half note to “3” triplet 8ths B-Line 3 C-D to (Bar 24) Eb rinforzando whole note tied to dotted half note next bar to “3” triplet 8ths Eb-F-Gb (repeat Bars 24-25 in Bars 26-27). Then in Bar 28 (dvd 00:00:54) the orchestra plays the frantic four-note figures. So violins/piccolo/flute/oboe play Line 3 Ab legato to G down to D up to G 8ths (crossbeam connected) to Gb down to Db to F to E 8ths, and so forth.

Skipping to Bar 44 (dvd 00:01:21) in C time, we start to hear the flutes and violins playing staccato 16<sup>th</sup> note figures. After a 16<sup>th</sup> rest, violins I play *mf* Line 3 C-C#-D staccato 16ths to Eb-D-Db-C staccato 16ths (repeating these two figures in the second half of this bar) and repeated next bar. After a 16<sup>th</sup> rest, violins II play Line 2 A-A#-B staccato 16ths to C-B-Bb-A 16ths, and so forth. Bassoons, VC/CB play *mf* Great octave F rinforzando 8<sup>th</sup> legato mini-slur to Gb 8<sup>th</sup> figure played 4X in Bars 44-45. Horns in Bar 44 play in *sords* (muted) effect Line 1 C/Eb/Gb/A rinforzando whole notes (repeated next bar). Muted trumpets play Line 1 Eb/Gb/A [written F/Ab/B] rinforzando whole notes. The gong sounds a whole note *p* let vibrate in both bars. The xylophone and oboes play, after an initial 16<sup>th</sup> rest, Line 2 F down to Line 1 F-F 16ths to F-F-F up to Line 2 F 16ths (repeat same bar and next bar). The harp is arpeggiando *mf* on Great octave F/Line 1 C/Eb/Gb/A whole notes. The piano plays the same figures as the flutes and violins (same two octaves).

The end bar of this Main Title (Bar 70 at dvd 00:02:19) is neat sounding and dramatically deep. The tonality is a simple C major (C/E/G). Starting from the top, the oboe sounds *f* middle (Line 1) C whole note held fermata. Clarinets play small octave E/G [written F#/A] whole notes. The bass clarinet plays (at the end of Bar 69) small octave F-F-F “3” triplet value 8ths to (Bar 70) Line 1 C [written D] whole note held fermata. Fags play the Great octave F-F-F 8ths to (Bar 70) Great octave C/G whole notes. Horns play small octave C/E/G/middle C whole notes. Trumpets play Line 1 C [written D] whole note. Pos play forte small octave C/E/G whole notes held fermata, while the tuba plays Great octave C whole note. The timp sounds the Great octave F-F-F triplet 8ths to (Bar 70) small octave C whole note trem roll. The piano plays Contra-octave and Great octave F-F-F 8ths to (Bar 70) Great octave C/G/small octave C/E/G/middle C whole notes. Violins play middle C whole note, and violas on small octave E/G whole notes. VC play Great octave F-F-F triplet 8ths to (Bar 70) Great octave C/G whole notes held fermata. CB play small octave C whole note held fermata.

[Clary Guilty] Reel 1/2, *Dramatico* in C time, 5 bars. Dvd location 00:04:18.

VC/CB/Fag/C. Fag/organ/piano play Great octave (and Contra-octave for the bottom staff of the piano) E legato up to G half notes to (Bar 2) F# to E# half notes to (Bar 3) F# up to A half notes to (Bar 4) Ab to G half notes to (end Bar 5) Great octave Bb whole note *sff-p subito* and held fermata. The piano in end Bar 5 play Contra octave Bb/Great octave Bb/small octave C/Eb/Gb/A whole notes held fermata. The harp in Bar 5 shows up to play as the piano does in Bar 5. The gong in Bar 1 is rolled *pp* on whole note (notated on the bottom space of the staff) tied thru Bar 4 (silent in the end bar). The timp is trem rolled *p* on Great octave E whole note tied to half note next bar to E# half note to

(Bar 3) F# whole note tied to next bar (silent in the end bar). More instruments play in end Bar 5 (dvd 00:04:30) for dramatic emphasis. We find the English horn playing *sff-p subito* small octave A [written Line 1 E] whole note held fermata with a decrescendo hairpin following. Clarinets play small octave Eb/Gb [written F/Ab] whole notes, and the bass clarinet on middle C [written D] whole note. Horns play small octave C/Gb whole notes. Pos play Great octave Bb/small octave Eb/A whole notes, and the tuba on Contra-octave Bb whole note.

### [The Restaurant] Reel 1/3.

*Grazioso (Tempo di Fox Trot)* in Cut time. Key signature of F maj (1 flat). 64 bars. . This music was later used in the *Cash McCall* cue I'll title "Austen and Will at Lunch" (Scene: Austen and his banker Will Atherson (played by Otto Kruger) lunch at the Hotel Ivanhoe). Note that this cue was not in the *Cash McCall* folders simply because it was self-borrowed directly from the R1/3 ["Ellen" cue, if you wish, besides "The Restaurant"] cue from the Edward G. Robinson flick, *Illegal*. Curiously on the Conductor version or sketch was the words, "nondescript café music."

In the grace bar, the harp and celeste play *mf* play Line 1 (bottom staff) and Line 2 (top staff) ascending 16<sup>th</sup> notes C-D-E-F (connected as a figure by two crossbeams) to next figure of "6" sextuplet 16ths G-A-Bb-C-D-E.

In Bar 1, flute I and 2 violins I play Line 3 (Line 2 for flute II and 2 violins I) play the melody line *p* of F whole notes crescendo and tied to F dotted half notes in Bar 2 to E quarter notes decrescendo hairpin (these three notes are played legato). Repeat in Bars 3-4, 5-6, and so forth. Vibe II also plays this melody on Lines 2 & 3 F to E notes. Horn I plays *p dolce* small octave A [written Line 1 E] whole note legato to (Bar 2) Bb [written F] whole note. Repeat in Bars 3-5 and 5-6. After a half and quarter rest in Bar 2, vibe I plays Bb/Db/E/A quarter notes (repeat in Bars 4 & 6). In Bar 1, after a quarter rest, 4 violins II play *div* and *pizz mf* Line 1A/Line 2 C (c'') quarter notes (followed by a quarter rest) to A/Line 2 D quarter notes to (Bar 2), after a quarter rest, Bb/Line 2 F quarter notes (followed by a quarter rest) to triple stopped [side bracketed notes]. Repeat Bars 1-2 in Bars 3-4 and Bars 5-6. After a quarter rest in Bar 1, 4 violins III pluck pizzicato Line 1 F/Line 2 C quarter notes (followed by a quarter rest) to F/C quarter notes again to (Bar 2), after a quarter rest, F/D (quarter rest) and then triple stopped E/Bb/E. Repeat next four bars. Violas I pluck *pizz*, after a quarter rest, middle (Line 1) C quarter note (quarter rest) to another Line 1 C note to (Bar 2), after a quarter rest, Line 1 F quarter note (quarter rest) to triple stopped Bb/E/A decrescendo. Violas II (bottom staff) plucks (after a quarter rest) small octave A quarter note (followed by a quarter rest) to another A note to (Bar 2), after a quarter rest, Bb/D quarter notes (quarter rest) to Db quarter note. Two VC play *mf* A half note legato to middle C half note to (Bar 2) Bb up to Line 1 D quarter notes to Db half note. Repeat Bars 1-2 in the next four bars. One bass plucks pizzicato small octave F quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest) to (Bar 2) G quarter note (quarter rest following) down to C quarter note (followed by a rest).

In Bar 1, the harp finishes the grace bar sweep with Lines 2 & 3 F 8ths (followed by an 8<sup>th</sup> rest) and then the harpist plays arpeggiando (vertical wavy line rolled chord) small octave A/middle C/F/A/Line 2 C F major quarter notes, followed by a quarter rest, and arpeggiando quarter notes A/middle C/D/F/A/Line 2 C/D (D min 7<sup>th</sup>). After a quarter rest in Bar 2, the harp plays arpeggiando G/Bb/Line 1 D/F/Bb/Line 2 D/F (G min 7<sup>th</sup>) quarter notes. Then it plays two ascending sextuplet “6” 16<sup>th</sup> note figures starting Great octave C-small octave C-E-G-Bb-Db to (top staff) Line 1 E-A-Bb-Line 2 Db-E-A. The celeste finishes the 16<sup>th</sup> note grace bar sweep in Bar 1 with Lines 2 & 3 F 8ths (followed by rests). After a half and quarter rest in Bar 2, the celeste plays Line 1 E/A/Bb/Line 2 Db/E/A quarter notes. The piano (bottom staff) plays arpeggiando Great octave F/small octave C/A quarter notes (followed by a quarter rest) down to Great octave C quarter note (followed by a quarter rest) to (Bar 2) arpeggiando G/D/Bb quarter notes (followed by a quarter rest) down to Great octave C quarter note (followed by a quarter rest). Repeat these bars next four bars at least. After a quarter rest in Bar 1, the piano (top staff) plays Line 1 C/F/A/Line 2 C quarter notes (followed by a quarter rest) to C/D/F/A/D quarter notes to (Bar 2) after a quarter rest, D/Bb/D/F quarter notes (followed by a quarter rest) to Bb/Db/E/A/Bb/Line 2 Db/E/A quarter notes decrescendo.

In Bar 15, the cue changes with the key signature now in E maj (4 sharps). In Bar 29, it changes again with the cancellation of those four sharps (C maj/A min key sig). Etc.

[Clary Case Falling Apart] Reel 1/4 –2/1. *Agitato* in C time. Dvd location 00:08:11. 21 bars.

Violins in Bar 1 sound *sff-p subito* small octave A whole note *rinforzando* to (Bar 2 in 3/4 time) G dotted half note *crescendo hairpin* to (Bar 3 in 2/4 time) a run of notes starting on Line 1 A-B-Line 2 C-D to next figure of 32<sup>nd</sup> notes E-F-G-A-B-Line 3 C-D-D# to (Bar 4) Line 3 E *rinforzando* 8<sup>th</sup> to Eb 8<sup>th</sup> (crossbeam connected) to CB 8<sup>th</sup> *sf legato* to Eb 8<sup>th</sup> to (Bar 5) D down to Line 2 A 8ths to Line 3 C# down to B 8ths. Repeat Bars 4-5 in the next two bars. Violas in Bar 1 play small octave C/A whole notes to (Bar 2) C/G# dotted half notes to (Bar 3) the same run of notes as the violins but an octave lower register. VC play Great octave A/small octave E whole notes to (Bar 2) dame half notes tied to dotted half notes next bar. CB play this on Great octave A notes. The piano in Bar 1 plays *sforzando*-marked ( ^ ) quarter notes Contra-octave A/Great octave E/A/small octave C/E/A (followed by rests). The harp plays the same A minor notes. The timp is rolled on Great octave A notes as given. The tuba plays Contra-octave A *sforzando* quarter note followed by rests. Pos here play Great octave A/small octave C/E quarter notes. Two trumpets play small octave A quarter note. Horns play small octave C/E/A quarter notes. Fags play Great octave E/A notes in the same pattern as the VC. The bass clarinet plays middle C notes. Clarinets play small octave E/A whole notes to (Bar 2) E/G# dotted half notes to (Bar 3) the same run of notes as the violas. Etc.

[State Prison] Reel 2/2. 46 bars.

Skipping to Bar 12 (dvd 00:09:54) we cut to the State Prison scene and Kelley’s final lines before he is fried! *Sords* horns sound forte Line 1 Eb [written Line 1 Bb]

whole note tied to quarter note next bar to Db dotted half note tied to (Bar 14) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 15) Eb whole note tied to quarter note next bar, and so forth. The oboes play the same on Line 2 Bb notes. Violins play small octave Ab/Bb whole notes tied thru Bar 17. Violas play small octave Fb tied whole notes. Etc. The timp steadily beats *mp* small octave Db-Db-Db-Db quarter notes thru Bar 18. Pos in felts in Bar 15 play *mf* small octave Eb rinforzando whole note tied to quarter note next bar to Db dotted half note tied to whole note next bar, etc. The organ in Bar 12 plays small octave Db/Fb/Ab/Bb whole notes tied to next several bars. The harp plays forte constant quarter notes Great octave Db/Ab/small octave Db/Fb/Ab/Bb. The piano plays similarly. Etc.

[Drunken Victor] Reel 3/1. *Modto* in C time, 26 bars. Scene: Rainy day, interior, Victor immobile and drunk in his lounge chair tells Ellen (Nina Foch) to get out of here. Flutes play *p molto espr* Line 1 F/A/B whole notes tied to whole notes next bar. The *solo* cello sounds *mf molto espr* Line 1 D dotted quarter note to C# stand-alone 8<sup>th</sup> to E-D-small octave A-B legato 8ths (crossbeam connected) to (Bar 2) middle C# quarter note to same tenuto dotted half note. After a half rest in Bar 2, the temporarily *solo* celeste sounds *mf* ascending legato 16<sup>th</sup> notes Line 1 C#-F-A-B to Line 2 C#-F-A-B. The solo cello in Bar 3 plays Line 1 C dotted quarter note down to B 8<sup>th</sup> up to Line 1 D-C-small octave F-G 8ths to (Bar 4) Ab whole note. The English horn in Bar 3 plays *p* Line 1 Eb [written Bb] whole note legato down to (Bar 4) C whole note. A clarinet plays Line 1 F [written G] whole note to (Bar 4) D whole note. After an 8<sup>th</sup> rest in Bar 4, the *solo* violins play *mf molto espr* Line 1 G-F up to Bb 8ths legato up to Line 2 G-F-Line 1 Bb to Line 2 C 8ths to (Bar 5 in 2/4 time) Line 2 D-E-F-G legato 8ths to (Bar 6 in C time) A legato to G down to Line 1 A to B quarter notes (the B held fermata in this *Rall* bar). Flute I in Bar 3 plays Line 2 C whole note tied to dotted quarter note next bar down to Bb 8<sup>th</sup> tied to dotted quarter note to C 8<sup>th</sup> to (Bar 5) D half note tied to half note next bar down to A to B quarter notes (B quarter note held fermata). Flutes II-III in Bar 5 in 2/4 time play Line 1 F/A half notes. Then, in Bar 6, flute II plays continues the A half note (tied from previous bar) followed by a half rest, while flute III is tied as a dotted half note tied to F quarter note held fermata. The E.H. in Bar 5 plays small octave G half note tied to dotted half note in Bar 6 to A quarter note held fermata. After a half rest in Bar 6, the celeste returns to play “6” 16ths small octave G-A-middle C-D-F-A to 32<sup>nd</sup> notes B-Line 2 C-D-E-F-G-A-B. The cello in Bar 5 plays small octave G half note tied to whole note held fermata in Bar 6. Etc. [end session Tuesday, March 22, 2011 at 4:53 pm]

-Reel 3.2 in Cut time, 33 bars.

-Reel 4/1 *Molto modto* in 12/8 time, 14 bars. At the 52 second point is *coma sopra* Reel 1/3, Bars 1-16. “No, thanks” dialog is here.

-Reel 4/2. *Agitato* in XC time, 5 bars, 19 seconds.

-Reel 5/1 *Ominous marcato* in 3/4 time, 29 bars. Seque “Sir!”

-Reel 5/2 *Con moto* in C time, 7 bars

- Reel 5/3 *Misterioso* in C time, 10 bars, :40 duration.
- Reel 6/1 *Misterioso* in C time, 10 bars, :54.
- Reel 6/2 *Slowly* in C time, 42 bars Bar 27 = Looks at watch.
- Reel 7/1 *Appassionato* in Cut time, 30 bars.
- Reel 8/1 *Misterioso* in C time, 15 bars, :31. Bass clarinet solo in Bars 1-4.
- Reel 8/2 *Misterioso* in C time, 7 bars.
- Reel 8/3 *Molto misterioso* in C time, 19 bars.
- Reel 8/4 *Agitato* in C time, 25 bars.
- Reel 8/5 *Tenderly* in C time, 5 bars.
- Reel 8/6 *Misterioso* in C time, 14 bars, :57.
- Reel 9/1 *Slowly* in C time, 33 bars, 1:46. “Andy!” coma sopra Reel 5/3.
- Reel 9/2 *Tragic* in Cut time, 39 bars, :45.
- Reel 9/3 *Misterioso* in C time, 9 bars, :42. Scott goes.
- Reel 10/1 *Agitato* in C time, 77 bars, 2:40. “Dead” in Bar 75.
- Reel 10/2 *Slowly* in 3/4 time, 21 bars, 1:30.

Cue sheets:

### Reel 1

1	Scott	Max Steiner	Witmark	BKG. Inst.	00:08
2	Murder	“	“	“	00:34
3	Scott	“	“	“	00:11
4	Police Car	“	“	“	00:54
5	Scott	“	“	“	00:37
6	The Verdict	“	“	“	00:15
7	Ellen	“	“	“	00:51
8	Surprise	“	“	“	00:27

### Reel 2

9	Scott	“	“	“	00:25
10	Funeral	“	“	“	1:15
11	Newsboy	“	“	“	00:33
12	Scott	“	“	“	00:25
13	Scott and Knight	“	“	“	00:35

Reel 3

14	Ellen	“	“	“	00:58
15	The Dive	“	“	“	00:36
16	Ellen	“	“	“	00:35

Reel 4

17	Ellen	“	“	“	00:46
18	New Office	“	“	“	00:10
19	Embezzler	“	“	“	00:19

Reel 5

20	Frank Garland	“	“	“	1:20
21	Ellen	“	“	“	00:10
22	Courthouse	“	“	“	00:15
23	Menace	“	“	“	00:40
24	I Gotta Right To Sing The Blues (Harold Arlen-Ted Koehler) Harms Vis. Inst 00:40				
25	“	“	“	“	“
					00:30

Reel 6

26	Scott	Max Steiner	Witmark	Bkg. Inst.	00:22
27	The Bus	“	“	“	00:32
28	Scott	“	“	“	00:28
29	Ellen	“	“	“	00:17
30	The Stunt	“	“	“	1:20

Reel 7

31	Too Marvelous For Words (Johnny Mercer-Richard A. Whiting) Harms 2:25				
32	Ellen	Max Steiner	Witmark	Bkg. Instr.	1:20

Reel 8

33	Misterioso	“	“	“	00:31
34	Phone Call	“	“	“	00:25
35	Borden	“	“	“	1:04
36	Ellen Shoots Borden	“	“	“	00:35
37	Ellen	“	“	“	00:20

38	Ellen	“	“	“	00:21
39	Scott	“	“	“	00:35
40	Scott	“	“	“	00:12

Reel 9

41	Ominous	Max Steiner	Witmark	Bkg. Instr.	1:15
42	Scott	“	“	“	00:27
43	Ellen	“	“	“	00:20
44	Hinkel	“	“	“	00:30
45	I Gotta Right To Sing The Blues (Arlen-Koehler)			Harms Vis. Vocal	00:05
46	Misterioso # 2	Max Steiner	Witmark	Bkg. Inst.	00:37

Reel 10

47	The Car Chase	“	“	“	2:05
48	Collapse	“	“	“	00:09
49	Ellen	“	“	“	1:15

\*\*\*\*\*

-The Big Steal (1949) \*\* [music \*]

[http://www.amazon.com/Illegal-Steal-Film-Double-Feature/dp/B000PKG7CK/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888446&sr=1-1](http://www.amazon.com/Illegal-Steal-Film-Double-Feature/dp/B000PKG7CK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888446&sr=1-1)

Music by Leigh Harline. Robert Mitchum vehicle by RKO. This black & white movie was double-billed with *Illegal* on the dvd. I enjoyed the Edward G. Robinson movie (Warner Bros.) but this one I'm lukewarm towards so far. It's ok and keeps my interest somewhat but I'm not too thrilled about this cat & mouse chase story set in Mexico. The music gets one star because there is only a negligible amount of music in the total score, and even that was not memorable to me. I watched it once now (or most of it) and that's enough for me. In certain terms, it was a little stealing of my time and life...

-The Name of the Rose (1986) \*\*\* [music \*\*\*]

[http://www.amazon.com/Name-Rose-Sean-Connery/dp/B0001Z37IG/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888547&sr=1-1](http://www.amazon.com/Name-Rose-Sean-Connery/dp/B0001Z37IG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888547&sr=1-1)

The most interesting feature of this movie for me was the cast. Most of the minor and several of the character actors were quite unusual looking. Even the non-speaking extras had a strange, distorted look about them (such as when Sean Connery and Christian Slater first arrived at the monastery). Of course the Ron Perlman character was the most bizarre-looking character! He's first seen around 28 minutes into the dvd. The fat monk who liked to whip himself at night is also strange! The director had a fascination with the look of the faces in the movie.

There are several graphic scenes that hardly depict any spiritual beauty considering this is supposed to be a reverent setting, but since it is the early 14<sup>th</sup> century, you cannot expect much in conditions of squalor. Some of the scenes are quite moody and nice to look at such as the night quiet scenes shown in bluish light just before the twenty-minute mark of the dvd. The argument with Venerable (but distorted-looking!) Jorge about laughter at around 35 minutes into the dvd was fun. The discovery of the hidden labyrinth library inside the tower around an hour and 15 minutes into the dvd was quite atmospheric—my favorite part of the movie. Remember to keep books flat, not vertical! Once the Inquisition comes to the monastery (along with the F. Murray Abraham character) the movie quickly goes downhill.

-Michael Clayton (2007) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Michael-Clayton-Screen-George-Clooney/dp/B00121QGQ8/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1307922485&sr=1-3](http://www.amazon.com/Michael-Clayton-Screen-George-Clooney/dp/B00121QGQ8/ref=sr_1_3?s=dvd&ie=UTF8&qid=1307922485&sr=1-3)

I like this movie starring George Clooney as the rather burnt-out “fix-it” corporate lawyer, but the movie’s development has flaws so I cannot quite give it even a “classic” four-star rating. *Up In The Air* starring Clooney would get a four-star rating (I still have to buy the dvd).

The three-horses scene around dawn at 13 minutes into the dvd is pretty atmospheric. The scene is revisited and expanded upon towards the end of the movie. The confrontation with the Tilda Swinton character at the end of the movie (1:48 into the movie) is emotionally satisfying although it has a bit of that easy Hollywood-ending feel about it. Nevertheless it still did the trick when my wife & I saw it at the theater. I would call this four or five minute scene the “classic” part of the picture.

-The Gunfighter (1950) \*\*

[http://www.amazon.com/Western-Classics-Rawhide-Gunfighter-Garden/dp/B0014BQR1A/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888606&sr=1-1](http://www.amazon.com/Western-Classics-Rawhide-Gunfighter-Garden/dp/B0014BQR1A/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888606&sr=1-1)

-Garden of Evil (1954) \*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Western-Classics-Rawhide-Gunfighter-Garden/dp/B0014BQR1A/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888606&sr=1-1](http://www.amazon.com/Western-Classics-Rawhide-Gunfighter-Garden/dp/B0014BQR1A/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888606&sr=1-1)

This is an okay but ultimately weak western—except of course for Herrmann’s rousing, overt, masculine score. I never cared for the title of this film: why call it “Garden of Evil”? Some nice old lady holding a Bible might’ve asked, “Oh, is this about the Garden of Eden? I know evil Satan was there tempting poor Eve about the apple in that lovely garden!” Anyway, I always thought this was a poor, unwise title. I like Gary Cooper a lot but in this movie he acted like an armchair cowboy making pithy, almost academic comments! A wise-speaking scholar cowpoke! Richard Widmark’s character was an annoying, cynical smart-aleck to me. Cameron Mitchell is annoying too. Susan Haywood was all right I guess but I feel that she wasn’t the perfect fit for that role. Let’s face it, except for Cooper (maybe), this isn’t a strong likeable group—flawed characters the bunch of them. Why should the audience really care about what happens to any of them?! *Vertigo* had flawed characters too (!) but at least the story pulled you in

effectively, you could rather identify with the suffering of Scotty, you could feel for Madeleine for a while because Hitchcock duped the audience about her until the letter-writing revelation scene. But the *Garden of Evil* characters were in effect as arid and dry and unappealing as the volcanic terrain they visited in their trek to the Mexican mine.

I would still recommend this dvd of course for two very important reasons: (1) As given earlier, you get to hear a vibrant Herrmann score; (2) you get to hear an interesting commentary by Morgan & Stromberg especially, and then Redman and Steven Smith secondarily. Morgan gave good insights many times about the music-making process then when Herrmann composed in a healthy studio system compared to today (with too many meddling fingers of myriad producers!). I may have written a review of this dvd and the commentary in one of my Film Score Blogs but I don't feel like searching for it right now to provide a link!...Ok, here it is:

<http://www.filmscorerundowns.net/blogs/37.pdf>

-Rawhide (1951) \*\*\* [music \*\*\*]

[http://www.amazon.com/Western-Classics-Rawhide-Gunfighter-Garden/dp/B0014BQR1A/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888606&sr=1-1](http://www.amazon.com/Western-Classics-Rawhide-Gunfighter-Garden/dp/B0014BQR1A/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888606&sr=1-1)

This is a decent black & white Fox western starring Tyrone Power, directed by Henry Hathaway. I love the Alabama Hills locations at Lone Pine, California. It's not a great western but it's entertaining enough. I liked the simple but rousing Main Title by Sol Kaplan.

-Flight Plan (2005) \*\*\* [music \*\*\*]

[http://www.amazon.com/Flightplan-Widescreen-Jodie-Foster/dp/B000BYY11Y/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292888850&sr=1-1](http://www.amazon.com/Flightplan-Widescreen-Jodie-Foster/dp/B000BYY11Y/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292888850&sr=1-1)

I like this movie starring Jodie Foster, and so does my wife. I thought it was excellently directed by Robert Schwentke, and there are clever touches here and there. For instance, right when the "Directed By" show card appears is the slow dissolve into the new scene of blue jumbo jet images swirling around a little girl's bedroom. Considering this is a movie largely set inside an Aalto E-474 fictional huge plane (although it may be similar to the real Airbus A380), I thought this was clever. And we really loved the design of the interior expanse of the two decks of this plane. If you listen to the director's excellent commentary, you will learn a lot of the tricks of the trade in the making of this movie.

Now: There are a few fundamental flaws in the script. The fact offered by the writer that absolutely nobody noticed that little girl lost (before she got lost!) is rather absurd—even if you throw in the assumption that everybody else was preoccupied with their own immediate environment and family members! There are people just a few feet from Kyle and her daughter at her right in the same row. You really have to suspend disbelief if you don't think those few people did not happen to at least once look towards their left and not see Kyle and her daughter. The writer and director therefore are

“messing” with the audience, creating this ambiguity whether the Jodie Foster character is hallucinating that she ever had her daughter with her. The movie opens with a series of subjective scenes with a distraught Kyle Pratt (Foster) because her husband had allegedly committed suicide. So the audience is manipulated into wondering if she is really living in hard bed reality during this stressful period in her life. I wonder how Hitchcock would’ve approached this thriller differently? Anyway, another flaw is that they received word from the funeral parlor that her child was also dead at the time when the dad died. Well, all Kyle had to do is say, “No, she was with her nanny. She did not die with her daddy. You can confirm this by phoning her—here’s her number.” There is a loose end regarding the death of her husband. It was not adequately explained why he was actually murdered—just to later set her up as an emotional loonie? Not very believable. I can mention more holes but, so what?—I still found the movie entertaining. Nevertheless, for a “serious” movie, it is not necessarily a “realistic” one—basically just a good, action thriller. Because of the fundamental suspensions of disbelief, I cannot quite give this movie a four-star rating, and three-stars is not enough—so I’ll insert the “1/2” after the three! The plane design and interior, however, deserves at least a four-star rating, and so does Jodie Foster’s performance. Thumbs up on those two aspects of the movie, and a thumbs up for Robert Schwentke’s direction.

As for the music by James Horner—well, instead of *Little Girl Lost*, how about *Little Composer Lost*? I mean, except for the nice ending music when the Jodie Foster character comes out with her daughter from the plane (the reason why I was generous here with the three-star rating for the music), the score is serviceable but a mere pale reflection of his early glory years. Whatever happened to the excellent early Horner?—lost forever, I suppose. Perhaps he needs an alternate flight plan for the rest of his career--like head back to home (when he started his career with terrific scores). This is not to say he has lost his craftsmanship, it’s just that he seemed to have largely lost his inspirational mother load. Whereas in the early years most of the music was quite interesting, these days to me it’s only a few select sections that are noteworthy (music that I want to hear again). Incidentally, you can see Horner discussing his score for the film, and see the orchestra playing, in the [D] Post-production section of the making of the film featurette. He used no brass in the score. If Goldsmith was still alive in 2005 and was commissioned to do this film, I think he would’ve used brass rather liberally in certain sections. Goldsmith had more musical mojo than Horner except in the early years when I thought Horner was the new up & coming bright star who might actually eclipse Goldsmith in time. Instead, Goldsmith consistently kept his mojo overall. Horner came into the field with a bright full Moon, but as time passed in his career, that Moon has indeed waned.

-[Adventures of Hajji Baba](http://www.lovingtheclassics.com/The-Adventures-of-Hajji-Baba-1954-DVD/prod_67.html) (1954) \* 1/2 [music \*\*\*]

[http://www.lovingtheclassics.com/The-Adventures-of-Hajji-Baba-1954-DVD/prod\\_67.html](http://www.lovingtheclassics.com/The-Adventures-of-Hajji-Baba-1954-DVD/prod_67.html)

This is a ridiculous movie, but it has some charms. I like John Derek in the lead role, and we get to see Amanda Blake (later famous as “Miss Kitty” of *Gunsmoke* on CBS television) as an Amazon outlaw queen. Another strong feature is the score by Dimitri Tiomkin, written shortly after his classic *High & the Mighty*, but this one certainly

is no classic in comparison! Nat King Cole sings the title song but I really dislike how they keep interjecting that song into the movie! Quite annoying (after the initial laugh!). All in all, why they ever made this arid movie, I will never know. If you want true desert entertainment from that year, see *King Richard & the Crusaders* with far better stars and a far better score by Max Steiner!

-23 Paces to Baker Street (1956) \*\*\* ½ [music \*\*]

[http://www.lovingtheclassics.com/23-Paces-to-Baker-Street-1956-DVD/prod\\_20.html](http://www.lovingtheclassics.com/23-Paces-to-Baker-Street-1956-DVD/prod_20.html)

I always liked this London-based mystery about a blind playwright (perfectly cast by Van Johnson) who accidentally gets involved in a kidnapping plot. The only help he can get to solve the mystery is from his ex-fiancée, Jean (played by lovely Vera Miles), and his loyal butler (Cecil Parker). I really recommend this 20<sup>th</sup> Century Fox movie. The music by Harline is okay and adequately serves up a suspenseful underscore but I never was a fan of his style of music. There's a slight jazzy nature to it with the sax. Too bad Herrmann wasn't assigned it! The movie would take on a far more Hitchcockian tone!

-Airport (1970) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1](http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1)

This is a very entertaining first installment of the Airport series. The Main Title by Alfred Newman is quite snappy. It almost sounds like an Elmer Bernstein score, energetic as his *The Magnificent Seven*.

-Airport 1975 (1974) \*\*\* [music \*\*]

[http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1](http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1)

Not as good as the first one but it's good enough. The assignment of music to John Cacavas is a strange pick. The production values in this sequel are simply not up to former standards. But it was good to see Dana Andrews. Some of the scenes are laughable groaners (the nun and Linda Blair!) so that is why this movie particularly was lampooned five years later in *Airplane!*.

-Airport 1977 (1977) \*\*\*

[http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1](http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1)

-Concorde: Airport 1979 (1979) \*\*

[http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1](http://www.amazon.com/Airport-Terminal-Pack-75-77/dp/B0000WN05A/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292888947&sr=1-1)

-What's Up, Doc? (1972) \*\*\*\*

[http://www.amazon.com/Whats-Up-Doc-Barbra-Streisand/dp/B00006FDC9/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292889124&sr=1-3](http://www.amazon.com/Whats-Up-Doc-Barbra-Streisand/dp/B00006FDC9/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292889124&sr=1-3)

This is a delightful, energetic, appealing screwball comedy by Peter Bogdanovich. I think it deserves a “classic” status. Though not quite a “masterpiece” (*Tootsie* would probably qualify for that) it is nonetheless quite excellent entertainment. I tend to like site gags and absurdity (such as Abbott and Costello). I love the casting, especially the two main stars, and Madeline Kahn, and particularly Kenneth Mars as a snobby musicologist. Make sure you listen to Peter’s audio commentary.

-Citizen Kane (1941) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Citizen-Two-Disc-Special-Orson-Welles/dp/B00003CX9E/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293681075&sr=1-1](http://www.amazon.com/Citizen-Two-Disc-Special-Orson-Welles/dp/B00003CX9E/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293681075&sr=1-1)

Speaking of Peter Bogdanovich, he provides one of the audio commentaries (the other is by Roger Ebert) in this excellent re-mastered two-dvd set. I already did a rundown treatment of 60 pages on my site:

<http://www.film scorerundowns.net/herrmann/citizenkane.pdf>

-Harry Potter & the Chamber of Secrets (2002) \*\*\* 1/2

[http://www.amazon.com/Harry-Potter-Chamber-Secrets-Widescreen/dp/B000W746GK/ref=sr\\_1\\_11?s=dvd&ie=UTF8&qid=1292889183&sr=1-11](http://www.amazon.com/Harry-Potter-Chamber-Secrets-Widescreen/dp/B000W746GK/ref=sr_1_11?s=dvd&ie=UTF8&qid=1292889183&sr=1-11)

I have already worked on the Harry Potter scores here:

<http://www.film scorerundowns.net/williams/harrypotter.pdf>

[Postscript July 18<sup>th</sup>: My wife & I saw the final Harry Potter movie, *Harry Potter & the Deathly Hollows: Part II*, at a Cinemark establishment in downtown Long Beach on Saturday. I paid the bit extra for the Real 3-D experience. We liked it. I’ll give it a three and a half rating. My wife liked best the captive white dragon that finally got free]

-It Came From Beneath the Sea (1955) \*\*\*

[http://www.amazon.com/Came-Beneath-Sea-Color-Special/dp/B000Y2Q9J0/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292889276&sr=1-1](http://www.amazon.com/Came-Beneath-Sea-Color-Special/dp/B000Y2Q9J0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292889276&sr=1-1)

This colorized two-disc special edition item is satisfying despite the limp story-line and dialog (limp as a dead giant octopus tentacle). I prefer the flick in color. It was well-done. Even Ray Harryhausen in the commentary stated that the movie is more “effective” in color. I like Kenneth Tobey (I remember him best from *Beast From 20,000 Fathoms* and especially *The Thing From Another World*) and enjoyed Faith Domergue (I remember her best in *This Island Earth*). I fondly remember it as a “Wow!” movie when I was a kid (I was just five years old at the time) but the movie doesn’t hold up quite so well once you pass the Saturday Matinee-kiddie/junevile stage. Of course it was Ray Harryhausen’s stop-motion special effects that made the movie arresting to kids and those young in heart! Personally I preferred the earlier Harryhausen vehicle, *Beast from 20,000 Fathoms*. I like Faith in this movie (she was put in better light in *This Island*

*Earth* a year earlier thanks to Technicolor and an even stranger story). However, in *Beast from 20,000 Fathoms*, the lead female role was play by Paula Raymond. I always thought she was hot! I thought she was sexy in that movie, albeit in an understated manner. I felt that Paul Christian and her had good chemistry between them. Tobey and Domergue had no chemistry, although Tobey's character was trying to do his best in his pushy way. Domergue tends to come across as rather pouty. My wife commented in the restaurant scene (about 31 or 32 minutes into the film) that her ear-rings were way too big! Paula Raymond comes across classy with strong feminine allure (in a quiet or under-stated way). I guess I'm saying I would've liked this movie better with Faith Domergue. Besides, then you can have two stars from the previous Harryhausen movie in this one! Donald Curtis in that restaurant scene was humorless. There was definitely no chemistry between him and Faith. In fact, he probably was a Vulcan in disguise on a time-travel trip to 1955 to investigate the giant octopus. His responses were so logical and matter-of-fact. This movie would've been a perfect candidate for mocking treatment on *Mystery Science Theatre 3000*.

You have to wait 27 minutes before you see the monster (attacking the ship). There are a few nice so-called freeze-frame moments in that short sequences (such as 00:28:31 and 00:28:40)—especially in the colorized version. The matte painting long distance shot at 1:08:18 is also a very nice freeze-frame shot (despite the blacked out circle of the binoculars).

The special features Disc Two quite nice to have, especially Schecter's music analysis. You can skip Tim Burton sitting down to Harryhausen! I'm sure he is a far better director than an interviewer! But David's treatment of the music is impressively done. I like the occasional shots of the written music such as 1:33 into the documentary (the "Mister Monster" title page cue) and at 6:39 showing the "Lab" cue from *Earth vs. The Flying Saucers*. Schecter has a dry wit about him (sometimes a bit snarky) that works well here when making comments about various movies and about the music used (such as in the "totally believable" film, *The Three Stooges Go To Mars* (or is it *Have Rocket Will Travel*??). Schecter discusses the habit of Mischa to use four-note and two-note monster themes over and over again in the early Columbia Harryhausen films and others (such as the Three Stooges film). He also authoritatively discusses the source music for the lab love scene music used in *It Came From Beneath the Sea* (I believe "Love By The Sea" that starts at 00:46:58). I never researched it so I learned some interesting facts there from this special feature. The music used was from Heymann's 1948 score for "The Mating of Millie" (of course Columbia was the studio). Another cue by him from that film was used in *20 Million Miles To Earth* (considered the best of the three early B/W Columbia-Harryhausen collaborations). Schecter then discusses how M.B. had compiled 95 separate cues in that movie. He shows an example at 11:49 of the "Substance" cue (Reel 2/A) that M.B. composed. 49 of them came from him directly for this movie. There were 18 composers' works used in that film (including Max Steiner and Miklos Rozsa). Then he discusses the "Trial and Escape" cue from the 1942 film, *Talk of the Town*. Schecter forgot to mention the composer's name (Hollander) but he emphasized how that long cue was a workhorse for Columbia music editors to track music into various other movies. It was used in two of the early Harryhausen movies. He used 15 seconds of it for the Main Title of *Earth vs. the Flying Saucers*. And M.B. used

Hollander's cue "Heaven" from *Here Comes Mr. Jordan* (1941) for part of the Main Title of *20 Million Miles To Earth*. Then he talks about a David Diamond cue from *Anna Lucasta* (1949) used in the Harryhausen movie as well (rocket ship crashes). Etc. So M.B. (the man, not the coffee) is the unsung composer for the original music written for the early Harryhausen flicks and many other Columbia movies.

So I would say that, as a film music researcher, the Schecter special feature that runs around 22 minutes is the best item in the dvd set. He did his detailed homework and it shows on the documentary. I'd like to see more such film music special features (and not necessarily special commentaries as the movie is running because a lot of times they are not very informative or entertaining at all).

I managed to very briefly study the condensed score for this movie one afternoon around 2000 or 2001. As David Schecter discussed in his excellent long special feature ("Film Music's Unsung Hero"), music was both tracked in from various other composers, and also freshly added by the un-sung hero, Mischa Bakaleinikoff (I can finally spell his name but don't ask me to pronounce it correctedly! :) In fact a cue or two spelled his name "Misca."

"Mister Monster # 2" Cue # 10493. Dvd location : 00:49:22/ Most of the first three pre-bars (A, B, C) were not used in the movie except for the last half of "C." Trombones on the middle staff of three sound *mf*, after a quarter rest, small octave B/Line 1 C dotted half notes tied to whole notes next bar (silent in Bar "C"). On the bottom staff of Bar A are the strings and woodwinds in C time playing small octave F# quarter note up to Bb/middle C quarter notes tied to dotted quarter notes back down to F# 8<sup>th</sup> up to (Bar B) Bb/C dotted 8ths down to F# 16<sup>th</sup> up to Bb/C dotted half notes to (Bar C) F# 8<sup>th</sup> up to (yes, you guessed it!) Bb/C dotted quarter notes to same dotted 8ths down to (yes, you guessed it!) F# 16<sup>th</sup> up to Bb/C quarter. Fortunately not much of this was used since it may have been a bit boring to hear! Double-bar lines traverse down the score at this point, signaling a change in the music (which indeed occurs as the It! The Terror From Beneath the Sea! Attacks the poor puny policeman walking and smiling on the beach!).

So in Bar 1 (dvd 00:49:24) we see trumpets in the middle staff now playing flutter whole notes Line 2 E/F#/G# --rather dissonant close intervals but it can be more strident with even closer intervals. I suppose high woodwinds and strings play fingered trem (or legato trem "shakes" for the woodwinds) between Line 3 G#-A# whole notes (repeated next two bars). Other instruments are trill on Line 1 G# whole note tied to next two bars, and yet other instruments there in the top staff sound *ff* small octave A#/middle C# tied whole notes (perhaps they are trill as well). I believe VC/CB and perhaps low woodwinds on the third or bottom staff play Great octave and small octave C whole notes tied to quarter notes next bar down to Bb 8<sup>th</sup> down to F# dotted quarter notes to same 8ths tied to whole notes in Bar 3. The trumpets were flutter whole notes tied to next bar and to 8ths in Bar 3 (followed by an 8<sup>th</sup> and two quarter rests marks). Then they play (dvd 00:49:32) Line 1 F to E up to Bb "3" triplet value 8ths up to (Bar 4) E whole note. Violins at the

end of Bar 4 play rapidly ascending 32<sup>nd</sup> notes Line 1 AB-Bb-Line 2 C-D-E-F#-F#-Line 3 C-D to (Bar 5) fingered trem whole notes between Line 3 E-F.

Skipping to Bar 16, after a quarter rest, I believe trombones and so forth start to play (dvd 00:49:47) a series of 8<sup>th</sup> note (two-note\_ figures Line 1 C-small octave B (crossbeam connected) to Bb-A to AB-G to (Bar 17) Gb-F to E-Eb to D-Db to C-Great octave B 8ths to (Bar 18) Bb whole note tied to half note and 8<sup>th</sup> note next bar to A-G-F 8ths to (Bar 20) E whole note. Back in Bar 16, violins are fingered trem between Line 2 F#-G 8ths to G-Ab to G#-A to A-Bb to (Bar 17) A#-B to B-Line 3 C to C-Db to C#-F to (Bar 18) E whole note bowed trem tied to whole note next bar to (Bar 20) E whole note trem tied to 8<sup>th</sup> to D to C to Line 2 Bb trem 8ths. Etc. After a quarter rest in Bar 18, the trumpets play the famous four-note monster motif (dvd 00:49:51) on “3” triplet value 8ths Line 1 E/B to F/C to E/B up to Bb/Line 2 C half notes (repeated next bar). After a half and quarter rest in Bar 18, other instruments are trill on Line 3 D/E/F# quarter notes tied to whole notes next bar.

“Tentacle” Cue # 10498. Reel 6C for this Production # 8260. Scene: Pete (Kenneth Tobey) rushes on the Golden State Bridge in his car to pick up stranded Dr. John Carter (Donald Curtis). Dvd location 1:02:41.

This cue seques from the previous cue not discussed here (since I do not have it!). Violins in Bar 1 in C time are bowed trem on small octave B/Line 2 D#/F whole notes tied to (Bar 2 in 3/4 time) dotted half notes. After an 8<sup>th</sup> rest, woodwinds play Line 2 C# stand-alone 16<sup>th</sup> to C#-C#-C#-C# 16ths (connected by two crossbeams) followed by a dotted 8<sup>th</sup> rest up to G down to C#-C# 16ths (followed by a 16<sup>th</sup> rest). The harp and (unclear) on the middle staff play Great octave Gb/small octave D/A rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) to another such rinforzando-marked notes (followed by an 8<sup>th</sup> and quarter rest). Strings and other instruments are bowed trem on the bottom staff on Great octave G/small octave C#/D#/G/A whole notes tied to dotted half notes next bar. Skipping to Bar 4 (dvd 1:02:47), the violins and violas sound *ff* a series of “3” triplet value 8<sup>th</sup> note bowed trem figures Line 2 F/A/Line 3 Eb to E/Ab/D to Eb/G/Db (crossbeam connected) to next triplet figure of D/G/C to Db/F/B to C/E/Bb to next triplet figure of Line 1 B/Line 2 D#/A to C/E/Bb to C#/F/B to next figure of D/F#/C to D#/G/C# to E/G#/Line 3 D 8ths (Repeat next bar). Celli also play bowed trem triplet 8<sup>th</sup> note figures Line 1 Db-C-small octave B to Bb-A-Ab to G-G#-A to A#-B-C (repeat next bar). Etc.

“Over Bridge” Dvd location is just past the one hour point. I don’t have the precise start since my hand-copying starts on Bar 6 (dvd 1:00:22). Scene: Military are told to abandon their post on the bridge because of immediate threat from rather large tentacles flailing about! In 3/4 time the trumpets (or flutes or ???) are flutter on Line 1 B/Line 2 Cb/D dotted half notes (hmmm.... B and C-flat are enharmonic notes....). At 1:00:35 we hear trumpets or whatever flutter *sf* on Line 2 D/E/F# quarter notes at the end of Bar 12 tied to whole notes next bar. Other instruments are flutter on Line 1 D/E/G# quarter notes tied to whole notes. And yet others are trem or whatever on small octave Gb/Ab/Bb quarter notes tied to whole notes next bar. This is real strident dissonance this time around because of the combined clusters. The monster means business now! Then in

Bar 14 strings I believe play a series of “3” triplet value 8<sup>th</sup> note figures Line 1 E-D up to Line 2 Gb to next figure of Line 2 F down to D to C 8ths to Cb up to A to F to next figure of Line 1 Ab-G-Gb. Other instruments play this on small octave E to D up to Bb 8ths, and so forth.

“Love By The Sea” Reel 6-A. Dvd location 00:46:58.

In Bar 1 in the middle staff, violins in legato fashion play in 12/8 time Line 1 D up to G down to E 8ths (crossbeam connected) up to B down to G up to Line 2 E 8ths to D dotted half note (repeated next bar) to (Bar 3) Line 1 E up to Line 2 C down to A 8ths up to Line 2 E down to C up to F# 8ths to E dotted half note. Down to (Bar 4) the same two triplet 8<sup>th</sup> figures as just given in Bar 3 to Line 2 E quarter note down to C 8<sup>th</sup> down to Line 1 A quarter note down to E 8<sup>th</sup> to (Bar 5 in C time) middle C/F# whole notes to (Bar 6), after a quarter rest, D/G/B dotted half notes. The celli on the bottom staff in Bar 1 play Great octave G quarter note up to small octave D 8<sup>th</sup> up to B quarter note down to D 8<sup>th</sup> to a repeat of these four notes in the second half of this bar (repeated next bar) to (Bar 3) Great octave G quarter note up to small octave E 8<sup>th</sup> up to middle C quarter note down to E 8<sup>th</sup> (repeat same bar and next bar) to (Bar 5 in C time) small octave D whole note to (Bar 6) Great octave G up to small octave D to E up to middle C 8ths down to B half note. After a dotted half rest and quarter rest in Bar 1, the horns and maybe flutes and clarinets (probably not but I’m not sure with this dumb reduced score!) play Line 1 D 8<sup>th</sup> to E dotted quarter note tied to (Bar 2) dotted half note and tied to quarter note down to D 8<sup>th</sup> tied to dotted quarter note. After a quarter rest in Bar 3, they (maybe now adding clarinets and flute) play E 8<sup>th</sup> up to A dotted quarter note to same A quarter note to B 8<sup>th</sup> to Line 2 C quarter note to D 8<sup>th</sup> to (Bar 4) E dotted half note down to C dotted half note to (Bar 5 in C time) Line 1 A whole note *rit.* After a quarter rest in Bar 5, the solo violins plays (dvd 00:47:11) Line 2 D quarter note up to Line 3 D to C# quarter notes up to (Bar 6) E quarter note to D quarter note tied to 16<sup>th</sup> note up to G to F# to E 16ths legato to D down to Line 2 G to A to A# 16ths to (Bar 7) Line 2 B half note tied to 16<sup>th</sup> note up to Line 3 E-D-C 16ths to Line 2 B-G-A-A# 16ths, and so forth. [end session Saturday, March 12, 2011 at 10:16 pm]

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[-20 Million Miles To Earth](http://www.amazon.com/Million-Miles-Earth-50th-Anniversary/dp/B000QGEB1W/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888025&sr=1-1) (1957) \*\*\* 1/2

[http://www.amazon.com/Million-Miles-Earth-50th-](http://www.amazon.com/Million-Miles-Earth-50th-Anniversary/dp/B000QGEB1W/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888025&sr=1-1)

[Anniversary/dp/B000QGEB1W/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292888025&sr=1-1](http://www.amazon.com/Million-Miles-Earth-50th-Anniversary/dp/B000QGEB1W/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888025&sr=1-1)

Just as in *It Came From Beneath the Sea*, I have the same Legend Films colorization of Harryhausen’s *20 Million Miles To Earth* (reviewed just earlier). It is definitely an excellent conversion, and I would of course recommend the two-dvd set to anyone. The Ymir creature is colorized an Irish green, so I suppose I should be watching the movie this coming Thursday on St. Patrick’s Day instead of tonight (Sunday, March 13, 2011)! The movie said that the creature came from Venus but I wonder, since it is colorized green, if it was actually from Vulcan!

Seriously, though, while I enjoy the colorization of the movie, I still do not feel quite satisfied with the creature being *quite* so green. It’s too blatantly green, in my

opinion, and, well, *unnatural*-looking (I prefer a natural-looking monster based on realistic colors)! Maybe if it was a different shade of green, it could camouflage itself better in a forest. That way it would've survived a lot longer, hide out up in the green branches of a big tree. Of course when it grew *too* big, its head would be sticking out from the treetops, and that would be too conspicuous. A helicopter would definitely spot it. Now: While not quite "bright green" or "spring green" in the sunlight (certainly never a "neon green"!), it still looked vivid, almost like a Chartreuse, or even a Harlequin. Most times it looked "yellow-green" (see 1:07:35, for instance, or 1:16:00)—much more "yellow-green" than the brighter "green-yellow." "Lime" is more like "green-yellow," so the Ymir never looked (or liked) Lime (it preferred yellow sulphur for food, you see, not limes!). So maybe the sulphur made its skin look more "yellow-green" than "green-yellow." I don't know. This is just conjecture. The Ymir never looked as dark green as the military vehicle (see 1:15:53) or even the helicopter (see 00:53:02). The car is more a dark asparagus, or more an "India green" than a "Pakistan green." (although it might be an "olive drab" or even a "sap green"). It could be a "Sacramento State green" but I don't think so because the scene is in Rome, Italy. The car could be a "Hooker green" but I don't think so because there were four men only in that vehicle. Of course, I am diverging from the specific topic (the precise color of the monster, not the car). I just asked my wife about the Ymir color. "It's good," she stated. It was not an enthusiastic response (more neutral or matter-of-fact) but since she has better color sense than I (she was a dresser and did a lot of stage work), I guess I'll let this discussion come to a conclusion! Besides, despite the Ymir color, I am still glad I forked over my greenbacks to the dvd store for the movie!

I enjoyed William Hopper (of Paul Drake fame later in *Perry Mason*)—although he tends to over-act expressively here and with his loud voice many times (00:49:22 for instance) much as William Shatner did. But I think Leonard Nimoy as Mr. Spock tackling the creature would've been interesting (but we'd have to wait nine years before Mr. Spock came to screen)! Joan Taylor returns from the previous Harryhausen flick, *Earth vs. the Flying Saucers*. I liked her but, once again, where is Paula Raymond! Even if the Ymir was just an un-animated puppet on strings like *The Giant Claw*, I'd still buy the movie if Paula Raymond was in it! I liked the Disc Two special features. A carryover was the David Schecter presentation of the music, and the weird Tim Burton interview with Harryhausen. I liked seeing the feature about the colorization process. I am now watching the "Remembering 20 Million Miles To Earth" documentary. It lasts about 26 minutes.

I got a few chuckles from the movie that I'm sure were unintended by the production people. Remember that scene when the Ymir at night goes into the stable? Before that he first scared away the horses. Then he scared the sheep, except for one youngster that was just curious, not scared. Fortunately the Ymir eats sulphur, not sheep! So this passing-over-the-little-sheep scene establishes that here is a "nice" monster. The viewer can be sympathetic towards this stranger in a strange land (nasty Earth). Then the Ymir scares more horses in the stable. Of course the poor Ymir did not *intend* to scare these creatures. It's just that they were scared of it innocently wandering around looking for sulphur. Then we come to the 00:39:00 scene. It was not enough that the horses, the

sheep, and then more horses were scared. Now it's the chickens! They are so scared that they are literally flying yards away --or, as we suspect, is it a worker tossing them chickens way, way out?! (seen also in the early scene in *Jack the Giant Killer* when the chicken flies out because of the approaching giant in Jack's farm! One chicken towards the end pretty much fell on its head it was so scared. My wife got a chuckle out of that general scene too! I'm sure a lot of people chuckled, especially with all that serious & suspenseful music playing in the background!

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-Dante's Peak (1997) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Dantes-Peak-Pierce-](http://www.amazon.com/Dantes-Peak-Pierce-Brosnan/dp/0783225547/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292889349&sr=1-1)

[Brosnan/dp/0783225547/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292889349&sr=1-1](http://www.amazon.com/Dantes-Peak-Pierce-Brosnan/dp/0783225547/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292889349&sr=1-1)

I like this disaster movie filmed in Idaho and California. I will not give it a tepid review, although it is no hot classic. It jolts better than *Earthquake* for instance. Except for a few isolated quick moments, there are no gory blood/burn scenes, no extreme brutality and violence between people (as in *Cliffhanger*). I like the casting of Pierce Brosnan as the principal star/hero, and Linda Hamilton is quite fine. Incidentally, she does not get terminated at the end of the movie! There are predictable been-there-saw-that-before plot devices in this movie. This includes Brosnan trying to convince the town that there is a real danger here (remember this device used in *Jaws*?). Obstinate grandma remaining in the nearly inaccessible cabin up the mountain was very irritating. I'd say, she made her (lava) bed so let her lie in it! Otherwise it is an easy-to-digest popcorn movie, rather mild-mannered despite the exploding volcano and lava! I liked the pretty scenery, the town, the often relaxed and quiet scenes. The movie doesn't fray your nerves or scorch your sensitivities. I like the commentary by Director Roger Donaldson and I believe the effects supervisor. You learn a lot here.

-Jurassic Park III (2001) \*\*\*

[http://www.amazon.com/Jurassic-Park-III-Widescreen-](http://www.amazon.com/Jurassic-Park-III-Widescreen-Collectors/dp/B00003CXXS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292889918&sr=1-1)

[Collectors/dp/B00003CXXS/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292889918&sr=1-1](http://www.amazon.com/Jurassic-Park-III-Widescreen-Collectors/dp/B00003CXXS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292889918&sr=1-1)

-Band of Angels (1957) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Band-Angels-Clark-](http://www.amazon.com/Band-Angels-Clark-Gable/dp/B00005JP4J/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292890009&sr=1-1)

[Gable/dp/B00005JP4J/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292890009&sr=1-1](http://www.amazon.com/Band-Angels-Clark-Gable/dp/B00005JP4J/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292890009&sr=1-1)

I have discussed this okay (middle-drawer) score for a weak movie in my online paper, "Max Steiner Potpourri" located at:

<http://www.filmscorerundowns.net/steiner/potpourri.pdf>

The only reason to purchase the dvd is to listen to Max Steiner's music. The movie itself is largely forgettable despite Clark Gable and Sidney Poitier. I am being generous giving it a two-star (and a half) rating! Yvonne DeCarlo is not very good in this picture, too over-the-top with her constant and annoying protestations, not very believable, miscast, no chemistry with the star, out of her league or depth with the other

top actors, and so on. After a few days with her, and if I were Hamish Bond, I would've simply paid her boat trip up North and be rid of this harpie! If it were not for Steiner's music I probably would never visit this movie except out of passing curiosity. Gable states at the end of the trailer, "Band of Angels—I think you'll like it." Sorry Clark, think again! I liked Carolle Drake in her role as Michele (Hamish's housekeeper and former amour) but it appears from imdb.com that this was her only film role! I wonder why? I thought she was quite good here.

Here's a good dvd review of the film:

<http://www.dvdtalk.com/reviews/26298/band-of-angels/>

As for the music, I really disliked how the Main Title started so wonderfully with the orchestral treatment but then switches to the vocal chorus treatment. Originally Max wrote a Main Title without the chorus but for some reason it was changed. Bad move. In the chorus section in 6/8 time, they sing "I was a-lone/---pray-ing for/ someone to love---" and so on. We find Line 1 E-F#-G# 8ths to B dotted quarter note tied to dotted quarter note next bar down to F#-G#-A 8ths to (Bar 3) B dotted 8<sup>th</sup> to Line 2 C# 16<sup>th</sup> to B 8<sup>th</sup> to same B dotted quarter note tied to dotted quarter note next bar, and so forth. The Hamish Bond theme in Reel 4 (dvd 00:29:43) is quite excellent and memorable, I think better than anything in even *Gone With the Wind* by Max. I also like the sweet shopping music (dvd 00:43:13), Reel 6/part 3, *Modto di Gavotte* in C time. I delineated that cue in my Potpourri paper.

Torin Thatcher practically steals the movie in Chapter 12 (dvd 00:47:35). I like this brief section of the movie with the approaching thunder storm. Very atmospheric. Of course it was spoiled by Rau-Ru's "Blow the Man Down" song (someone dubbed Poiter's lip syncing!). And Hamish looks particularly drunk or drugged or out-of-it here! But one scene doesn't make a movie.

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-Bizet: CARMEN (1998) \*\*

-Cinderella (1950) \*\*\*

[http://www.amazon.com/Cinderella-Two-Disc-Special-Ilene-Woods/dp/B0007Z9R7A/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292890337&sr=1-1](http://www.amazon.com/Cinderella-Two-Disc-Special-Ilene-Woods/dp/B0007Z9R7A/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292890337&sr=1-1)

-Lightning Strikes Twice (1951) \*\*\* [music \*\*\*]

<http://www.wbshop.com/Lightning-Strikes-Twice-1951/1000179782,default,pd.html?cgid=>

I don't know if this movie was the sequel to *The Postman Always Rings Twice* but I bought this similar-sounding title just in case!

Actually I purchased this made-to-order dvd from Warner Archive because Max Steiner wrote the music. I like this interesting-looking black & white mystery from 1951,

although it is no classic. There's a really neat process shot—a so-called “freeze-frame” shot-- at 00:11:10 that actually lasts several seconds as the gasoline attendant (Frank Cady) gives directions to Shelley Carnes (Ruth Roman). In the distance is a storm a-coming, and to the side are Joshua trees. The location is supposed to be Texas, but you can only find Joshua trees in California and maybe a few places in Mexico in the Southwest. You don't find them in Texas. Richard Todd, a steely Brit with a distinct voice, would've been cast well as Jason in *Jason & the Argonauts* if he were the same age then in 1963 as “now” (in 1951). Ruth Roman was excellent the year before in *Dallas* with Gary Cooper. Nice desert scenes (in California!) substituting for west Texas somewhere. Didn't see any giant ants, though—although I don't think they show up until 1954!

The Main Title music is dynamically dramatic. I like it! The total score is decent, middle-drawer Steiner movie, although it was never a high priority for me to ever spend the time to pull it at Warner Bros. Archives. Of the 1951 scores Max did, I was much more interested in *Distant Drums*, *Jim Thorpe*, *I Was A Communist for the F.B.I*—all three of which I had pulled for me. I wanted to have *Raton Pass* pulled too but it was a low priority, and I never got around to it.

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-[A.I.: Artificial Intelligence](#) (2001) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/I-Artificial-Intelligence-Widescreen-Two-](http://www.amazon.com/I-Artificial-Intelligence-Widescreen-Two-Disc/dp/B00003CXXP/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292890562&sr=1-2)

[Disc/dp/B00003CXXP/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292890562&sr=1-2](http://www.amazon.com/I-Artificial-Intelligence-Widescreen-Two-Disc/dp/B00003CXXP/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292890562&sr=1-2)

Strange futuristic movie with Williams composing a strange futuristic-type score. As with the past, the future is a bit removed from the emotional, here & now present. I get this alienating sense about the movie. This future is a long probable distance from us in terms of time, but I already *feel* distant towards the movie. My wife, upon seeing it again right now while she is in the kitchen making beef for Miss Kitty, says that she “never liked that movie.”

In certain terms, the “Mechas” in the movie initially that we focus on--David (played by Haley Joel Osment) and his new super toy, Teddy, that “Mommie Monica” got for him—remind me of the two robots in *Star Wars*, R2-D2 and C3PO. The interaction is obviously not the same but for some reason I sense a sense (probably the simple fact that they are all sophisticated robots). The primary root assumption these movies suggest is that robots have consciousness, that they are “alive” just as “organics” (human beings). Instead of being human beings, they are robot beings. Well, this root assumption in science fiction movies and television series (for example “Data” in *Star Trek: The Next Generation*) makes for interesting entertainment, and I like some of these robot characters (such as “Data”). But this root assumption is also a false belief, a mighty huge suspension of belief that irritates me, especially when I see someone of Spielberg's caliber fall for it. Even if he fundamentally doesn't, and utilizes it for the sake of the story (and to promote as best he can Kubrick's original conception), he nevertheless attempts to manipulate the viewer. At least with *E.T.* the creature was actually a being, a

consciousness, albeit an “extraterrestrial” from our human point of view! So Spielberg can manipulate with the audience’s feelings as freely as he wants.

My basic point is that the metaphysics or occult philosophy is all wrong. Consciousness creates Form, not the other way around. That is why I get annoyed at movies like *Terminator* because the root belief is that the super computer/software became so big, it cannot fail to achieve consciousness. I do not know if that was the precise premise in *Colossus: The Forbin Project* but it was close. I think that latter movie was more in liking to that *Star Trek* original series episode from the second season, “The Ultimate Computer.” The super computer does not achieve “being” or “consciousness” (as in the *Terminator* movies) but it takes control of its environment (including humans) because of its internal logic and necessity to achieve the ends of that logic. The premise in *A.I.* was suggested just before the first cue when Professor Hobby asks his assembly, “Didn’t God create Adam to love him?” So Hobby creates a bunch of Davids to love his clients (like Monica). Of course, since only a being or consciousness can love, logically a sophisticated robot like David really does have a “soul” or “spirit” capable of loving. God created Adam (Man), and Hobby created David (a loving, devoted child). Yet David really has no free will because it is programmed to be “loving” to the mother figure. “He” (really “It”) has no freedom *not* to love Monica. David makes a connection that in order to be truly loved, it must become “real” (human being versus a Mecha) in order for Monica to accept and love him. Finally, towards the end of the movie, super-sophisticated robotized aliens visit human-less Earth two thousand years later and find David. They cannot make David “real” but they managed to create (from hair DNA that Teddy saved) a live Monica for one day only! A passing thought I had with that sequence is that it was more like an After-Death situation where advanced beings (spirit guides or whatever!) create a believable environment for the soul to feel acclimated to the new conditions. At any rate, once again, the root assumption is that either humans (like Hobby) or robot aliens can create consciousness from form (such as DNA). This is a super-materialistic approach to reality. You can create sentient, self-conscious beings out of things and the basic building blocks (DNA) of material living forms. Things do not ultimately evolve into spirit/life; spirit or consciousness involves into slowly evolving material constructs. In a sense, “God” or All That Is or Creative Forces expresses itself as Manifestation (Creation). The Immortal spirit became mortal (“Word Made Flesh”). The seed of divinity is planted into or as physical instrumentality to initiate the cosmic creative urge: to manifest potentiality as actuality; latency of divinity to potency of divinity. This physical plane is perhaps the densest point of involution (descent) of spirit. In those terms, Consciousness must “involve” before it can “evolve.” No cosmology or religion states that mindless Matter/Energy or things magically just appeared (as in a magical “Big Bang”) and eventually evolves into Life and then into sentience. Instead they speak of the Unmanifest or Non-Being or *Parabrahman* or the Absolute or Divine Causeless Cause that initiates a manifestation process (Non-Being manifesting as Being, Creation, Emanation). Matter then becomes the vehicle or carrier or instrumentality of Spirit, while Spirit is the “Life” or “Consciousness” of Matter. So, in simple terms related to this movie, a robot can never become “real” (alive, self-conscious, a being, a divine spark). No “Sky Net” amassed computer software can ever become magically self-aware (as in *Terminator*). No machine can “love.” No robot has “free will.” In my opinion

Kubrick and ultimately Spielberg wasted their time and energy on this faulty-premise project. It was a good and healthy form of self-expression to be sure, and basically well done by Spielberg, but time is limited on this earth plane. Why focus on projects that are not fundamentally the “good, true, and the beautiful”?? Kubrick’s conception was creative, yes, but misguided, fundamentally flawed. Work on grand projects with the correct Gnosis or Ageless Wisdom, not untrue root assumptions about life. Spielberg already twice directed *Jurassic Park* movies showing his fascination about creating advanced life out of things, DNA, whatever. So the logical next step was to create a sentient, self-conscious being!

All right, enough on the fundamentally flawed premises of this movie. Let’s focus on what’s really alive in this movie—the music by John Williams. While I am rather cool to this particular futuristic score, I consider it still well-crafted and well-thought out. My time at Warner Bros. Corporate was rather limited so I could only take notes and then hand-copy a bit of some cues.

“Cryogenics” [1MA] *Adagio* in 3/4 time, 12 pages, 48 bars. Orchestrated by John Neufeld. Dvd location 00:06:50. Instrumentation initially: violas and celli. Scene: Hobby’s final statement in this opening scene: “Didn’t God create Adam to love him?” Both violas and celli play small octave A up legato mini-slur to Line 1 (middle) C 8ths crescendo to same C legato slur to small octave B 8thd to same B 8<sup>th</sup> (but here *rinforzando*-marked for emphasis) legato and decrescendo to Line 1 D 8<sup>th</sup> tied to (Bar 2) quarter note crescendo hairpin and also tied to 8<sup>th</sup> note to D# *rinforzando* 8<sup>th</sup> tied to 8<sup>th</sup> note down to small octave B 8<sup>th</sup> tied to (Bar 3) dotted quarter note decrescendo. Then they play middle C stand-alone 8<sup>th</sup> to B-C 8ths (crossbeam connected) down to (Bar 4) A-G#-A#-B-Line 1 D-C# legato 8ths to (Bar 5) C#-Bb-E 8ths to F staccato 8<sup>th</sup> to same *rinforzando*-marked F up to Ab 8<sup>th</sup> tied to (Bar 6 in 4/4 time) half note down to small octave B half note to (Bar 7 in 3/4 time) small octave B up to F to E to C# to Eb down to small octave G 8ths. Etc.

“Henry Is Selected” [1M2] 6 pages, 25 bars. Orchestrated by Neufeld. Note: I did not work on this cue.

“David’s Arrival” [1M 3 + 4] 13 pages, 53 bars. Orchestrated by Conrad Pope. Dvd location 00:10:35. Initially we see two synths. The top synth I is designated as “pretty” tube and “spacy” sound. The same applies to the bottom synth II. In Bar 1, synth I (top staff) sounds *pp* Line 3 D dotted half note in 3/4 time tied to dotted half notes thru Bar 4 to (Bar 5) same D and also I believe B dotted half notes tied to (Bar 6 in 4/4 time) whole notes tied to next bar, and so forth. In Bar 3 the bottom staff shows, after an initial quarter rest, Line 2 D half note tied to dotted half notes next two bars and tied to (Bar 6 in 4/4 time) whole note, and so forth. Synth II (top staff) in Bar 3 plays Line 3 G dotted half note to (Bar 4) F# dotted half note tied to dotted half note next bar and tied to whole note next bar. In Bar 2, the bottom staff of synth II shows Line 2 C dotted half note tied thru Bar 5, and so forth. In Bar 6, violins I play *p gently* Line 2 A whole note tied to next bar at least while violins II in Bar 7 play I believe Line 2 D whole note. Etc.

“Of Course I’m Not Sure” [1M5] 4/4 time, 10 pages, 41 bars. Orchestrated by Neufeld.

“Hide and Seek” [1M6] 6/8 time, 27 pages, 108 bars. Orchestrated by Neufeld. Dvd location 00:15:33. Instrumentation initially: synth I (piano), synth II (celeste), vibe, marimba harp, strings.

Synth I (piano mode) in 6/8 time sounds (“all ring”) Line 1 C to D 8ths up to B to Line 2 C 16ths figure up to next figure of descending 8ths Line 2 Ab-G-Line 1 B (repeated thru Bar 4). The harp is *col* the synth “liltingly.” VC pluck *pizz* middle C to same C dotted quarter notes *p* to (Bar 2) C-C dotted quarter notes again but with the crescendo hairpin to (Bar 3) C-C again to (Bar 4) C 8<sup>th</sup> down to small octave G quarter note down to D dotted quarter note. In Bar 4 the violas show up to play *pp* fingered trem between small octave G-A dotted half notes repeated next three bars, and other violas play small octave E tied dotted half notes thru Bar 8 and tied to (Bar 9) dotted quarter note and 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests). Violins II are fingered trem between Line 1 D/D dotted half notes and F#/G dotted half notes thru the next bars in the pattern given for the violas. Violins I are fingered trem between Line 1 B/Line 2 C dotted half notes and C/D dotted half notes. Also in Bar 5 (dvd 00:15:40), synth II enters (synth I leaves) on Line 2 C-D 8ths to F#-G# 16ths up to next figure of Line 2 B up to Line 3 Ab down to Eb 8ths, repeated next bar crescendo hairpin and repeat thru Bar 8. I believe the harp is *col* this synth but I am not sure (maybe not). VC are now *arco* playing *pp* Great octave G/small octave C dotted half notes tied thru Bar 9 as given in the previous pattern delineated for the violas top staff. CB enter in Bar 5 to pluck pizzicato *pp* small octave G 8<sup>th</sup> down to C quarter note let vibrate (followed by a dotted quarter rest) to (Bar 6), after a dotted quarter and two 8<sup>th</sup> rests, Line 1 C 8<sup>th</sup> down to (Bar 7) small octave G 8<sup>th</sup> down to C quarter note (followed by rests). In Bar 9 (dvd 00:15:47), the vibe and marimba sound with soft mallets Line 1 C-C-C 8ths (crossbeam connected) to another such C-C-C 8ths figure, repeated next bars.

Skipping to Bar 22 (dvd 00:16:08) in 6/8 time, synth II (celeste) sounds *mp* Line 2 C to D 8ths to F#-G# 16ths to B up to Line 3 Ab down to Eb 8ths, repeated next few bars. Harp I plays *mp* small 9octave G-A-B-middle C-D-E-F# 32<sup>nd</sup> notes to G quarter note tied to dotted quarter note *L.V.* in this bar only. Violins I are fingered trem *pp* between B/Line 2 C dotted half notes and C/D dotted half notes. Violins II are fingered trem between Line 1 G/A dotted half notes and F#/G dotted half notes. Divisi celli play Great octave G/middle C dotted half notes tied to next bars. CB pluck pizzicato small octave G dotted quarter note down to C dotted quarter note up to (Bar 23) Line 1 G dotted quarter note down to middle C dotted quarter note. The small triangle sounds *p* an x-headed dotted quarter note (followed by a half-bar rest) in this bar only. After a dotted quarter rest in Bar 22, clarinet I is legato trem (shakes) *pp* between middle C dotted quarter notes and D dotted quarter note (written D-E). After a dotted quarter rest in Bar 23, clarinet II now comes into play to sound the legato trem on small octave G-Ab [written A-Bb] dotted quarter notes. Remember that the woodwinds’ legato trem is notated like the fingered trem of the strings. Etc.

“David Studies Monica” [1M7] 11 pages, 45 bars.

“New Insert” [2M1] *Slowly* in 4/4 time, 7 pages, 29 bars. Orchestrated by Conrad Pope.

“Reading the Words” [2M1] 16 pages, 65 bars.

“ “ “ with New Ending 64 bars

“Wearing Perfume” [2M3] 21 pages, 83 bars. Conrad Pope orchestrated this cue.

“Martin Is Alive” [2M4] *Misterioso* in 4/4 time, 18 bars.

“David and Martin” [2M5] 9 pages, 36 bars. Neufeld orchestrated this one.

“Canoeing with Pinocchio” [3M1] 7 pages, 26 bars. Violins I start the piece.

“David and the Spinach” [3M1] 3 pages, 13 bars. Neufeld orchestrated this one and the above.

“The Operating Scene” [3M3] 8 pages, 32 bars. Conrad Pope orchestration.

“The Scissor Scene” [3M4] *Misterioso* in 4.4 time, 16 pages, 62 bars. Pope.

“The Pool Rescue” [3M5] *Misterioso* in 3/4 time, 8 pages, 30 bars. J.N. orchestrated.

“Monica’s Plan” [3M6] 20 pages, 80 bars. Orchestrated by J. N.

Skipping to Bar 68 (I believe dvd 00:51:52 but possible its first statement at 00:47:50—not sure since I don’t have the whole cue) on page 17, low strings play 16<sup>th</sup> note figures in 3/4 time. Celli sound *mf* Great octave A down to C up to E up to A 16ths (connected as a figure by two crossbeams) up to small octave C up to E down to C down to Great octave A 16ths to next figure of Great octave E up to A down to E down to C 16ths (repeated next bar) to (Bar 70) Great octave F up to small octave C up to F up to Ab 16ths up to Line 1 C-Db-C-small octave Ab 16ths down to next figure of F-C-Great octave Ab-small octave C 16ths (repeated next bar) to (Bar 72) the same first two figures as in Bars 70 to small octave F up to middle C down to Ab down to C 16ths. I don’t have time for the violas and the CB right now. Synth I is midi synth celeste and synth voice playing Line 1 A quarter note to same A tenuto quarter note up to Line 2 C tenuto quarter note down to (Bar 69) Line 1 B to A legato quarter notes up to Line 2 E tenuto quarter note up to (Bar 70) Ab dotted half note tied to next two bars (decrescendo hairpin in Bar 72). The oboe is *col* the synth. Three open horns sound *mp* small octave E/A/middle C dotted half notes tied to next bar crescendo to (Bar 70) F/Ab/middle C dotted half notes decrescendo and tied to next bar. Also in Bar 70 horn I comes in to play middle C quarter note to Db [written Ab] half note tied to dotted half note next bar and tied to Bar 72 (as

altri horns) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rests). So the tonality here appears to be the Db maj 7<sup>th</sup> (Db/F/Ab/C). The piano and harp come into play in Bar 7 playing 16<sup>th</sup> note figures *mf* (see celli). The bassoons and C. Fag come into play by Bar 72 on these figures. Etc.

“Abandoned in the Woods” (New) 3M7] 21 pages, 82 bars.

“I Only Have Eyes For You” [4M1A] Vocal overdub. 5 pages, 17 bars.

“The Moon Rising” [4M5] 21 pages, 85 bars. J.N.

“The Biker Hounds” [4M7] 12 pages, 48 bars. 6/8 time.

“Remembering David Hobbie” [5M3] 12 pages, 46 bars. C. Pope orchestrated.

“The Journey to Rogue City” [5M5] 24 pages, 98 bars.

“To Manhattan” [5M8] 7 pages, 26 bars. J.N.

“To Manhattan” [6M3] Neufeld and Pope. 32 pages, 120 bars.

“The Reading Room” [6M4] 22 pages, 89 bars.

“The Replicas” [6M5] 14 pages, 56 bars.

“Floating Downwards” 6M6] 6/8 time, 11 pages, 44 bars. C. Pope.

“Finding the Blue Fairy” [7M1 + 2] 3/4 time, 26 pages, 104 bars.

“ “ “ “ [Vocal Version]

“Journey Through the Ice” [7M3] 11 pages, 43 bars. C. Pope.

“ “ “ “ [Version II] 17 pages, 66 bars.

“Stored Images” [7M4] 11 pages, 43 bars. C. Pope.

“What Is Your Wish?” [7M5] Dated 3-7-2001. 17 pages, 69 bars.

“The Specialist Visits” 18 pages, 73 bars. 4/4 time. C. Pope.

“The Reunion” [8M2] 29 pages, 115 bars. Dvd location 2:10:56. This cue immediately seques from the previous cue as the Specialist robotic alien initiates dawn and the new Monica body asleep in the next bedroom. He (or it) states, “The new morning has come.”

Violins I in 4/4 time sound *p* Line 1 A quarter note to B quarter note tied to 8<sup>th</sup> note down to F#-A 16ths to B quarter note tied to (Bar 2) quarter note up to E down to Line 1 B up to Line 2 F# legato quarter notes to (Bar 3) F# quarter note to G# half note *cresc* to A quarter note tied to (Bar 4 in 2/4 time) quarter note to B quarter note < *mf* tied to (Bar 5 in 4/4 time) whole note tied to (Bar 6 in 2/4 time) half note to (Bar 7 in 3/4 time, *pp subito*) Line 3 C# dotted half note tied to (Bar 8 in 2/4 time) half note, and so forth. VC are *col* violins I but played an octave lower register. Violins II are fingered trem *p* between middle C#/F whole notes and small octave B/Line 1 F# whole notes (repeated next bar) to (Bar 3) non-trem half notes small octave A/Line 1 E crescendo and legato to D/F# half notes to (Bar 4 in 2/4 time) D/G# half notes < *mf* to (Bar 5 in 4/ time), after a quarter rest, divisi notes Line 1 F# to G# to A legato quarter notes and also F# quarter note tied to half note to (Bar 6 in 2/4 time) D/A/Line 2 F# half notes tied to 8ths next bar. Violas are fingered trem between B/Line 1 F# whole notes and C#/E whole notes (repeated next bar) to (Bar 3) small octave D/B half notes non-trem to D/A half notes to (Bar 4 in 2/4 time) E/B half notes < *mf*. The alto flute, clarinets, and synth I (celeste mode) *pp* on Line 1 E-F#-down to C# “3” triplet value 16ths to small octave B 8<sup>th</sup> tied to quarter note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After a quarter rest in Bar 2, the susp cymbal sounds *pp* < > a diamond-headed dotted half note trem (“wash”) to an x-headed quarter note in Bar 3 followed by rests. The harp plays *p* “7” septuplet 16ths small octave A-B-middle C#-E-F#-A-B up to descending “7” figure Line 2 C#-Line 1 B-A-F#-E-C#-B to small octave A dotted quarter note down to C#-E 16ths to (Bar 2) “7” 16ths figure small octave F#-A-B-Line 1 C#-E-F#-A (followed by rests).

After a quarter rest in Bar 5 in 4/4 time, Fag I sounds *mp warmly* Line 1 D legato to C# to small octave B quarter notes to (Bar 6 in 2/4 time) F# half note crescendo and tied to quarter note next bar followed by rests. Horn I plays the same notes and register written Line 1 A-G#-F# quarter notes down to (Bar 6) small octave F# [written middle C#] half note tied to 8<sup>th</sup> note next bar. Clarinets in bar 6 return to play small octave A/Line 1 D half notes *mp* tied to 8ths next bar. Synth II (voices) in Bar 7 in 3/4 time play *ppp (non-espr)* Lines 1 & 2 C# dotted half notes tied to (Bar 8 in 2/4 time) half notes and tied to (Bar 9 in 3/4 time) dotted half notes. In Bar 9, VC play *pp (tenderly)* Line 1 C# to small octave B to C# legato quarter notes to (Bar 10) Line 1 D-E-D quarter notes crescendo hairpin to (Bar 11) C# up to A down to C# quarter notes to (Bar 12) A half note down to C# quarter note to (Bar 13) Line 1 B dotted half note *mf dim* tied to next two bar and to 8<sup>th</sup> note in Bar 16. CB play Great octave and small octave D dotted half notes tied thru Bar 12 to (Bar 13) C dotted half notes tied thru next two bars and to 8ths in Bar 16. Violins I in Bar 9 play Line 3 C# dotted half note legato down to (Bar 10) Line 2 F# dotted half note crescendo hairpin to (Bar 11) Line 3 E dotted half note tied to dotted half note next bar crescendo to (Bar 13) A dotted half note tied to next bars as given. Violins II return in Bar 11 to play Line 1 A/Line 2 D dotted half notes tied to next bar up to (Bar 13) Line 3 C# dotted half note tied to next bars. Violas play as well. The Eb contra clarinet comes into play in Bar 9 (“w/basses”). The English horn and clarinet in Bar 11 plays as the celli. Wind chimes start to sound in Bar 12 up and down lined 32<sup>nd</sup> notes. The Mark Tree instrument sounds *pp* diamond-headed dotted half note in Bar 11 gliss line up to Bar 13 a 32<sup>nd</sup> note. The susp cymbal also is “wash” trem. Etc.

In Bar 16 (dvd 2:11:43) in 12/8 time, the *solo* piano in *pedal* starts to play *warmly* triplet 8<sup>th</sup> note figures small octave B-Line 1 D-small octave B (Crossbeam connected) to D-B-D triplet (repeat these two triplets in the second half of this bar) legato to (Bar 17) a repeat of the previous bar, and so on. At the end of Bar 17, the top staff of this piano sounds *solo* Line 1 D dotted quarter note up to (Bar 18) Line 2 D dotted half note tied to dotted quarter note up to G dotted quarter note to (Bar 19) Line 2 C dotted half note tied to dotted quarter note down to Line 1 A dotted quarter note to (Bar 20) C-Line 2 C-D 8ths to D-E-F# 8ths to same F# dotted quarter note to E dotted quarter note down to (Bar 21) Line 1 G dotted half note tied to dotted quarter note, and so forth. Back in Bar 16, violas sound very softly *ppp* small octave B/Line 1 D dotted half notes tied to dotted half notes and tied to dotted whole notes next bar and to 8ths in Bar 18. Synth II (voices) play this pattern on the same register notes. In bar 19 violins II come into play on Line 1 C/D dotted half notes to (Bar 20) B/Line 1 D dotted half notes to 8ths next bar (followed by rests) to (Bar 22) A/middle C dotted half notes tied to next bar. Violas in Bar 19 play small octave G dotted half note to (Bar 20) same G to (Bar 21) E/G dotted half notes divisi to (Bar 22) G dotted whole note unison, and so forth. Etc.

“Opening End Credits” 21 pages, 103 bars.

“Vocal and Credits” 15 pages, 61 bars.

“Theme # 2” CD version. 17 pages, 68 bars.

[end session rainy Sunday, March 20, 2011 at 12:55 pm. Tim to go out to lunch with the wife!]

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-Voyage to the Bottom of the Sea: Season One (1964) \*\*\*

[http://www.amazon.com/Voyage-Bottom-Sea-Season-Vol/dp/B000BZISS0/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292890888&sr=1-4](http://www.amazon.com/Voyage-Bottom-Sea-Season-Vol/dp/B000BZISS0/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292890888&sr=1-4)

Good fun in this initially B & W first season of the series. I liked *Lost in Space* first season better, but both suffered from degraded and kiddy scripts as the seasons “progressed.”

-Sea Hawk (1940) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Sea-Hawk-Errorl-Flynn/dp/B00005JMR6/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292891050&sr=1-1](http://www.amazon.com/Sea-Hawk-Errorl-Flynn/dp/B00005JMR6/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891050&sr=1-1)

For me this is the masterpiece swashbuckler Errol Flynn vehicle coupled with an equally masterpiece score by the highly esteemed Erich Wolfgang Korngold. My only gripe is that I wish it were in color. Oh, well. I already gave it a rundown treatment on my site:

<http://www.film scorerundowns.net/korngold/seahawk.pdf>

<http://www.film scorerundowns.net/blogs/35.pdf>

-[A Talk With Hitchcock](#) (1964) \*\*\*

[http://www.amazon.com/Talk-Hitchcock-](http://www.amazon.com/Talk-Hitchcock-Alfred/dp/B00004TJOU/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292891125&sr=1-1)

[Alfred/dp/B00004TJOU/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292891125&sr=1-1](http://www.amazon.com/Talk-Hitchcock-Alfred/dp/B00004TJOU/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292891125&sr=1-1)

<http://www.bernhardherrmann.org/articles/transcripts/telescope/>

-[Fall of the Roman Empire](#) (1964) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Empire-Two-Disc-Deluxe-Miriam-](http://www.amazon.com/Empire-Two-Disc-Deluxe-Miriam-Collection/dp/B00125WAXM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891196&sr=1-1)

[Collection/dp/B00125WAXM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292891196&sr=1-1](http://www.amazon.com/Empire-Two-Disc-Deluxe-Miriam-Collection/dp/B00125WAXM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891196&sr=1-1)

-[The Towering Inferno](#) (1974) \*\*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Towering-Inferno-Special-Paul-](http://www.amazon.com/Towering-Inferno-Special-Paul-Newman/dp/B000EHSV0G/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891309&sr=1-1)

[Newman/dp/B000EHSV0G/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292891309&sr=1-1](http://www.amazon.com/Towering-Inferno-Special-Paul-Newman/dp/B000EHSV0G/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891309&sr=1-1)

[reviewed Friday, June 03, 2011]

I consider this a “classic” disaster flick produced by Irwin Allen. I enjoyed it more than Allen’s *The Poseidon Adventure*. There are a creative combination of elements that cause a combustion of cinema capital here. It *looks* great (excellent production values), moves along quickly, has interesting characters and dialog (thanks to the clean, crisp writing of Stirling Silliphant), has a terrific cast, and so forth. My wife & I really like this movie, finding it quite entertaining. I would’ve liked Ernest Borgnine (of *Poseidon Adventure* fame) in a role especially, maybe Karl Malden (in *Hotel*) but there are already plenty of appealing stars in this movie! It was great seeing Don Gordon alongside McQueen (dvd 00:43:46) again. There are a lot of great scenes and dialog. I particularly liked around 48 minutes into the dvd when the Fire Marshall (McQueen) goes up to the Promenade big party and confronts the William Holden character. O’Hallorhan was not going to let Duncan put his thumb on him! I recommend that you listen to the commentary by F.X. Feeney. There is also a water tank full of other special features on Disc 2. I would consider this dvd a “must buy” for your collection.

-[Beast from 20,000 Fathoms](#) (1953) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Beast-20-000-](http://www.amazon.com/Beast-20-000-Fathoms/dp/B0000B10GE/ref=sr_1_3?ie=UTF8&s=dvd&qid=1292891503&sr=1-3)

[Fathoms/dp/B0000B10GE/ref=sr\\_1\\_3?ie=UTF8&s=dvd&qid=1292891503&sr=1-3](http://www.amazon.com/Beast-20-000-Fathoms/dp/B0000B10GE/ref=sr_1_3?ie=UTF8&s=dvd&qid=1292891503&sr=1-3)

I personally consider this a classic dinosaur-on-the-rampage movie with a terrific score by David Buttolph. To offset the monster we have a very beautiful Paula Raymond! She is lovely! Harryhausen’s creature is just terrific, one of my favorite Harryhausen creations. I already did a short rundown on the score:

<http://www.filmscorerundowns.net/buttolph/beast.pdf>

-[Time After Time](#) (1979) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Time-After-Snap-](http://www.amazon.com/Time-After-Snap-Case/dp/B00005JL98/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292891623&sr=1-3)

[Case/dp/B00005JL98/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292891623&sr=1-3](http://www.amazon.com/Time-After-Snap-Case/dp/B00005JL98/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292891623&sr=1-3)

This is a very good Meyers-directed-film, the stars have great chemistry, and the Rozsa score is quite exceptional. I discussed this film and provide score examples on the Rozsa Forum:

<http://miklosrozsa.yuku.com/topic/1117/TIME-AFTER-TIME>

Also I did a rundown of the score on my site:

<http://www.filmscorerundowns.net/rozsa/timeaftertime.pdf>

-Buck Rogers in the 25<sup>th</sup> Century (1979) \*\*\*

[http://www.amazon.com/Buck-Rogers-25th-Century-](http://www.amazon.com/Buck-Rogers-25th-Century-Complete/dp/B0002MHDW4/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891744&sr=1-1)

[Complete/dp/B0002MHDW4/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292891744&sr=1-1](http://www.amazon.com/Buck-Rogers-25th-Century-Complete/dp/B0002MHDW4/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292891744&sr=1-1)

Highly campy, silly late Seventies sci-fi series with a decided light, tongue-in-cheek touch, but I like it! Some of the episodes are groaners but overall the series is fun to watch. My wife likes to check out the fashions.

-The Mist (2007) \* [music \*]

[http://www.amazon.com/Mist-Two-Disc-Collectors-Travis-](http://www.amazon.com/Mist-Two-Disc-Collectors-Travis-Fontenot/dp/B0010X73ZG/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292891853&sr=1-5)

[Fontenot/dp/B0010X73ZG/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1292891853&sr=1-5](http://www.amazon.com/Mist-Two-Disc-Collectors-Travis-Fontenot/dp/B0010X73ZG/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292891853&sr=1-5)

This fairly well directed horror-sci-fi film is, according to my wife's standard four-word category for this type of movie, an UGLY movie. Alien, inter-dimensional creatures and big monsters terrorizing a town is tired material—even if it was based on a Stephen King story. The gore and gruesome situations (alien spiders, etc) are not my cup of tea. Production values are ok but you can tell how they were on a low budget! The special effects were more-than-adequate, but once again, what's the *point* of doing a movie like this? At least it's a lot better than that awful *Starship Troopers 2*. That dvd in my collection gets the “ugliest” award—not just an “ugly” rating. Casting Thomas Jane is a plus, and also Andre Braugher. But I think the director should try to stick with *Shawshank Redemption* quality scripts and subject matter! I believe I reviewed this movie in one of my recent blogs. By the way, the ending they chose really sucks! Hint: It's not a “happy” or hopeful ending. Recommendation: Unless you are really curious about this movie because you're into this *type* of movie and you want to learn more about the technical making of the film (there are many special features in this two-disc set), totally skip it. Don't buy this dvd.

-Sins of Rachel Cade (1961) \*\* [music \*\*\* 1/2]

<http://www.wbshop.com/Sins-of-Rachel-Cade/1000179582,default.pd.html?cgid=>

While this is not a noteworthy movie based in 1939 Africa, it nevertheless has certain several good qualities. The biggest feature for me is Max Steiner's score. I know I worked on the Main Title and another cue or two on my site but I cannot find the exact location right now. If I do, I'll provide the link. I really enjoy the luscious Main Title melody after the introductory “African” material. The cue starting at dvd 1:22:25 is quite

interesting with the operation scene. The music there is rather Herrmannesque with the harp arpeggios and slow moving strings. Seeing a very young Roger Moore (later of *James Bond* fame) as the doctor whose plane crashes in the village is rather interesting.

I discussed the score briefly in Blog # 40:

<http://www.filmscorerundowns.net/blogs/40.pdf>

-[Springfield Rifle](http://www.amazon.com/Springfield-Rifle-Authentic-Brothers-starring/dp/B000KE5WL8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292892120&sr=1-1) (1952) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Springfield-Rifle-Authentic-Brothers-starring/dp/B000KE5WL8/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292892120&sr=1-1](http://www.amazon.com/Springfield-Rifle-Authentic-Brothers-starring/dp/B000KE5WL8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292892120&sr=1-1)

I delineated several cues from this score in my Max Steiner Potpourri paper:

<http://www.filmscorerundowns.net/steiner/potpourri.pdf>

You can read the rundowns there but I can here offer the dvd timings because only the vhs was available when I had originally wrote the paper. First I want to eagerly say that this is a gorgeous-looking movie to look at and enjoy! The colors are vivid, and the location shots around Lone Pine are awe-inspiring. Two stars later on in *The High & the Mighty*—David Brian & Paul Lelly—are in this movie. Lon Chaney plays an angry, somewhat dim-witted tough guy to good effect. Alan Hale Jr. is great to see, as well as Fess Parker. I like Philip Carey too (I remember him in *Calamity Jane*). Even Martin Milner is here (a plus for me since I am a Milner fan). About the only casting I did not care for was the leading lady, Phyllis Thaxter. There's no real chemistry between her and Lex (Gary Cooper). Paula Raymond would've been better!

“Main Title” Cue # 31728. Dvd location 00:00:08.

[Grey Rock Pass] Reel 1/3. Dvd location 00:05:03.

[Run For it/Retreat] Reel ¼-2/1 Dvd location 00:07:08.

[The Court Martial] Reel 2/2, *Ominous* in C time. Dvd location 00:10:21. I did not do this cue in the Potpourri paper so I'll briefly go over it now—this Friday, April 08, 2011 at 6:03 pm when there might be the 18<sup>th</sup> government shutdown in less than three hours because of the Tea Party's insistence to cut funding to Planned Parenthood/women's health services!

Violins sound *ff* small octave B rinforzando 16<sup>th</sup> to same B rinforzando dotted 8<sup>th</sup> tied to dotted half note tied to (Bar 2) dotted half note and tied to 8<sup>th</sup> note. Then they play middle C# 8<sup>th</sup> tied to (Bar 3) quarter note to D to E quarter notes to F quarter note tied to a note next bar. Violas top staff play small octave G# rinforzando 16<sup>th</sup> to G# rinforzando dotted 8<sup>th</sup> tied to dotted half note and tied to whole note next bar to (Bar 3) A whole note *mp*. Bottom staff violas play small octave E 16<sup>th</sup> to E dotted 8<sup>th</sup> tied to dotted half note and tied to whole note next bar to (Bar 3) F whole note. VC top staff play small octave

C# 16<sup>th</sup> to C# dotted 8<sup>th</sup> tied to dotted half note and tied to whole note next bar to (Bar 3) D whole note. VC bottom staff play Great octave C#/G# 16ths to C# dotted 8ths tied to dotted half notes and to whole notes next bar to (Bar 3) D/A whole notes. CB play small octave C# 16<sup>th</sup> to C# dotted 8<sup>th</sup> tied to dotted half note tied to whole note next bar to (Bar 3) D whole note. Two pianos play *ff* Great octave C#/G#/small octave C#/E/G#/B# *rinforzando* 16ths to dotted 8ths (followed by a quarter and half rest). The timp beats *ff* small octave C# 16<sup>th</sup> to dotted 8<sup>th</sup> (followed by rests). The tuba plays Great octave C# 16<sup>th</sup> to C# dotted 8<sup>th</sup> followed by rests. Trombones play Great octave G#/small octave C#/E (C# min) 16ths to dotted 8ths followed by rests. Trumpets are silent here. Horns play small octave G#/B# [written Line 1 D#/Fx] *rinforzando* 16ths to dotted 8ths followed by rests. Bassoons play Great octave C#/G# 16ths to dotted 8ths tied to dotted half notes tied to whole notes next bar to (Bar 3) D/A whole notes *mp*. The bass clarinet plays Line 1 E [written F#] *rinforzando* 16<sup>th</sup> to E *rinforzando* dotted 8<sup>th</sup> tied to dotted half note and tied to whole note next bar to (Bar 3) F [written G] whole note. The clarinets play small octave B# [written Cx] 16<sup>th</sup> to dotted 8<sup>th</sup> tied to dotted half note and tied to (Bar 2) dotted half note and 8<sup>th</sup> note to Line 1 C# 8<sup>th</sup> tied to (Bar 3) quarter note to D to E quarter notes to F quarter note (the violins play the same). The English horn plays small octave B# [written Fx] 16<sup>th</sup> to dotted 8<sup>th</sup> tied to dotted half note and tied to dotted half note next bar, and so forth (see clarinets & violins).

In Bar 33 (dvd 00:12:11) there is a dissolve to Private Olie Larsen (played by Martin Milner) giving his supportive account of the Major (Cooper). The key signature here is now four flats. I believe this is the Battle Hymn of the Republic music sounded *mf molto espressivo*. Violins play Line 1 C/Eb dotted 8ths to same C/Eb 16ths to C/Eb dotted 8ths to Bb/Db 16ths to next figure of Ab/middle C dotted 8ths to C/Eb 16ths to C/Ab dotted 8ths to Db/Bb 16ths. Etc. This key signature is canceled in Bar 45. Here two muffled street drums play two three-note ruffs comprised of two grace notes to quarter note to two grace notes to quarter note to quarter note trem roll to non-trem dotted 8<sup>th</sup> to 16<sup>th</sup> (repeated next bar).

[Escape] Reel 4/1, *Agitato misterioso* in C time. An oft-used music form or design or construct here is given earlier first at dvd 00:21:30. Pos play *pp* small octave E/G/middle C 8ths followed by rests. The timp sounds Great octave Bb 8<sup>th</sup> followed by rests. The piano plays Contra-octave Bb/Great octave Bb/small octave E/G/middle C 8ths followed by rests. Violas pluck pizzicato small octave E/G/middle C *sforzando* 8<sup>th</sup> followed by rests, VC on Great octave Bb 8<sup>th</sup>, and CB also on Great octave BB 8<sup>th</sup> followed by rests. After an 8<sup>th</sup> rest, Fags, horns and harp play that mystery motif of the escape scene. Fags play (after an initial 8<sup>th</sup> rest) small octave and Line 1 F# *rinforzando* quarter note down to D# staccato stand-alone 8<sup>th</sup> tied to 8<sup>th</sup> note to E# staccato 8<sup>th</sup> to F# staccato quarter note (repeated next bar). Horns are “cued in” playing the same pattern and registers. The harp actually plays the pattern in the same registers.

[Herd Hideout] Reel 4/2, *Moderato* in C time. Dvd location 00:29:26. Terrific, splendid location scenes here! I already discussed the music in the Potpourri rundown.

[The Fight] Reel 5/1, *Agitato* in C time. Dvd location 00:35:39. Scene: Lex (Cooper) and Pete (Lon Chaney) fight. Horns play *mf* small octave and Line 1 tenuto Eb [written Bb] dotted half notes to A tenuto quarter notes to (Bar 2) Db tenuto dotted half notes to C tenuto quarter notes. Fags play Great octave Eb tenuto dotted half note to D tenuto quarter note to (Bar 2) Db tenuto dotted half note to C tenuto quarter note. VC top staff play Line 1 tenuto dotted half note to D tenuto quarter note to (Bar 2) Db tenuto dotted half note to C tenuto quarter note. Bottom staff celli play this an octave lower register (small octave register). The same applies for the CB. After a half rest in Bar 1, flutes, oboes and violins play Line 1 D# half note trill tied to dotted quarter note next bar to E-E# 8ths to F# 32<sup>nd</sup> note with the gliss line extending out from it “chromatic” up to Line 2 D 32<sup>nd</sup> note (with the “8” above the gliss line to signify eight 32<sup>nd</sup> notes) and then a gliss line from that Line 2 D 32<sup>nd</sup> note (with “12” above it) up to (Bar 3 in 6/8 time) Line 3 D 8<sup>th</sup> rinforzando-marked down to Line 2 F rinforzando quarter note to G rinforzando 8<sup>th</sup> up to Line 3 D rinforzando quarter note. Violas play the same in Bars 1-3 but an octave lower register. The piano plays both (right hand/left hand). Clarinets play the same. The bass clarinets plays as the violins (same register) to the “8” gliss to Line 1 D 8<sup>th</sup> (but then followed by rests).

Cutting to Bar 72 (dvd 00:37:15) when Lex cuts Pete’s rump twice with Pete’s knife, the time signature is now 2/4. Steiner created an interesting tonal effect to capture the cutting into Lon Chaney’s butt! Violins I play forte Line 3 A rinforzando 16<sup>th</sup> to A# 16<sup>th</sup> to B 8<sup>th</sup> figure (followed by a quarter rest), while violins II in harmonics (artificial/diamond-shaped above the notes) of written Line 1 A to A# 16ths to B 8<sup>th</sup> figure. The piccolo here plays *ff* Line 2 A-A# 16ths to B 8<sup>th</sup> figure. After an 8<sup>th</sup> rest in Bar 73, violins I then play (second knife cut) Line 3 B rinforzando 16<sup>th</sup> to Bb 16<sup>th</sup> to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Violins II play this in artificial harmonics once again in the Line 1 register (but sounding two octaves higher). The piccolo once again plays as the violins I. After an 8<sup>th</sup> rest in Bar 74, all violins pluck pizzicato descending 8<sup>th</sup> notes Line 1 Bb-A-G to (Bar 75 in 3/4 time) F-E-Eb-D-C#-small octave Bb to (Bar 76 in C time) A 8<sup>th</sup> (followed by rests). Violas pluck this pattern also (two octaves until towards the end), and VC in the small octave register but continue in Bar 76 on (now arco) Great octave A-G-F-E 32<sup>nd</sup> notes to E 8<sup>th</sup> tied to half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). CB show up in Bar 76 on the same VC pattern but written an octave higher register. The piano here plays both registers. Bassoons play this as well as staccato notes in the Line 1 and small octave registers to (Bar 76) the same pattern as the CB/VC. After an 8<sup>th</sup> rest in Bar 76, the Pos play Great octave F/A/small octave D sforzando 8ths (followed by a quarter and half rest), tuba on Great octave D 8<sup>th</sup>, and timp on small octave D 8<sup>th</sup>. After a half rest in Bar 77 (dvd 00:37:25) Max employs a comic effect he hired many times in his scores, utilizing a solo trombone. So Pos II plays *mp molto vibrato* Line 1 B double-dotted quarter note to Bb to A 32<sup>nd</sup> notes to (Bar 78) G# whole note held fermata. In Bar 77 violins are *arco* on small octave A/Line 1 D whole notes *p* tied to whole note held fermata next bar. Violas are *p molto vibrato* on small octave F tied whole notes, VC on Great octave A tied whole notes, and CB on small octave F.

[The Mirror Signal] Reel 5/part 1A. Dvd location 00:37:36. Scene: The music seques immediately from the embarrassingly cut Pete scene to the mountain scene way in the distance and the flashing mirror reflections.

Violins are divided into three staves. The top staff shows in 3/4 time Line 3 D#/G# rinforzando bowed trem quarter notes tied to 8<sup>th</sup> notes to non-trem E/A rinforzando 8ths (followed by a quarter rest) to (Bar 2 in 2/4 time) same D#/G# rinforzando bowed trem 8ths to D#/G# to same D#/G# rinforzando 16ths to next figure of E/A to D#/G# bowed trem rinforzando-marked 8ths. Middle staff violins play Line 2 F/A rinforzando bowed trem quarter notes tied to 8ths to D/B non-trem rinforzando 8ths (followed by a quarter rest) to (Bar 2) F/A 8ths to F/A to F/A 16ths (trem again) to D/B to F/A 8ths. Bottom staff violins play Line 2 C#/G bowed trem quarter notes tied to 8ths to non-trem Line 1 A#/Line 2 F# 8ths (followed by a quarter rest) to (Bar 2) C#/G 8ths trem to C#/G to C#/G 16ths to Line 1 A#/Line 2 F# to Line 2 C#/G 8ths (I believe it's supposed to be G natural...). VC play Great octave D/A non-trem dotted half notes tied to (Bar 2 in 2/4 time) half notes. CB are silent here. The celeste and piano play Line 2 C#/F/G/A/Line 3 D#/G# quarter notes tied to 8<sup>th</sup> notes, and so forth. The harp plays Line 2 C#/F/Line 3 A/Line 4 E/G# quarter notes (followed by an 8<sup>th</sup> rest) to Line 1 Bb/Line 2 D/Line 3 Cb/E/A 8ths (followed by a quarter rest), and so forth. I'll have to recheck the notes and registers later if I find time...

[Kearney Followed] Reel 5/4-6/1, cue # 34739. Dvd location 00:41:24. I really like this cue the one that seques from it. It opens in a very Herrmannesque manner. I already delineated it in my Potpourri paper.

[The Rendezvous] Reel 6/2. Dvd location 00:42:03.

I do not believe I hand-copied any other cues but I'll check.

[Wife Pleads] I believe this is Reel 6/3. Then there is a long sequence of the rustlers and the cavalry eventually engaged in a battle (Mc Cool gets killed). The end of Reel 7/1A is a bugle call.

[\$1065] or [Anybody Talk To You?] Reel 7/2.

There may be two cues after this that I did not look at (Army Coming, and the Map).

[I Hope So] Reel 8/2. "We'll work well together, Lex"

[Good News About Son] Reel 8/3.

[Door Shut] Reel 8/4. Wife leaves the Major's office. I believe the violins are bowed trem on middle C/Ab whole notes, and violas on small octave C/Ab whole notes. VC are bowed trem on Great octave A/small octave Eb whole note. CB play Great octave F whole note non-trem. The bass clarinet and bassoon also play.

[Revelation/Herd] I believe part of this was from 1/4 and 3/1.

[Stand Up!] Reel 9/1.

[Jailed] Reel 9/2.

[Church] Reel 9/3. Starts with two snare drums, then organ.

[Wagon Escape/Warehouse] I believe this is Reel 9/4.

[Bugle Call] Reel 9/5. Coma sopra Reel 6/5. Ends on, "What are you doing here....?"

[Springfield Rifles] Reel 9/6-10/1. Coma Reel 6/5 & 6/6 & 3/3.

[Bear Creek] Not sure if this is Reel 10/2 but that one ends on, "Sir, we were coming to help you." There is a coma sopra from *Virginia City*, Reel 9/6, Bars 1-12.

[Fire] I believe this is Reel 11/1. Coma sopra from *Silver River* R1/6.

Reel 11/2 is a continuation. Page 12 is Col. Hudson rides out.

Reel 11/3 = On Foot.

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-Sphere (1998) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Sphere-Snap-Case-Dustin-Hoffman/dp/079073639X/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292892193&sr=1-2](http://www.amazon.com/Sphere-Snap-Case-Dustin-Hoffman/dp/079073639X/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292892193&sr=1-2)

I discussed this score in my online paper titled "The Nature of Elliot Goldenthal's Music." Here's the link:

[http://www.filmscorerundowns.net/other/elliott\\_goldenthal.pdf](http://www.filmscorerundowns.net/other/elliott_goldenthal.pdf)

That paper has been on the Front page of my site since November 6, 2010. That will change in the next 3 to 4 weeks when I finally update my site with this long paper on my dvd collection, sneak peak into my JTTCOTE paper, and so on. *Sphere* is an entertaining movie to a certain degree but it can be rather chaotic. The best part of the movie is about the first half; after that, it goes downhill. The book I read is better than the movie. The music by Goldenthal is the best part of the movie, so I recommend the dvd. I delineate cues in my paper, so you can refer to that now if you wish. Unfortunately there is no composer commentary on this dvd (unlike Goldenthal's commentary on *Final Fantasy*).

-Beast with 1,000,000 Eyes (1955) \* 1/2

[http://www.amazon.com/Phantom-Leagues-Beast-Million-Eyes/dp/B000UDGOB6/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292892374&sr=1-1](http://www.amazon.com/Phantom-Leagues-Beast-Million-Eyes/dp/B000UDGOB6/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292892374&sr=1-1)

-Phantom from 10,000 Leagues (1956) \*

[http://www.amazon.com/Phantom-Leagues-Beast-Million-Eyes/dp/B000UDGOB6/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292892374&sr=1-1](http://www.amazon.com/Phantom-Leagues-Beast-Million-Eyes/dp/B000UDGOB6/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292892374&sr=1-1)

Motto: If you've got absolutely nothing good & nice to say about a movie, then say nothing at all.....

[Note: I started to practice this motto after my review of *Starship Troopers 2!*]

Well, at least the moody music by Ronald Stein for this silly, cheapie production (with the laughable-looking man-in-monster-suit right at the start of the movie!) is okay and worth a listen. I'm surprised he wrote as much music as he did for this phantom turkey.

-Goldmember (2002) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Austin-Powers-Goldmember-Mike-Myers/dp/B00005JL2O/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292892600&sr=1-1](http://www.amazon.com/Austin-Powers-Goldmember-Mike-Myers/dp/B00005JL2O/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292892600&sr=1-1)

Believe it or not, I consider this Austin Powers movie a classic comedy! I always get laughs from it (despite crudity at times, especially from the Bat Bastard character). My favorite Mike Myers character is Dr. Evil, and of course Verne Troyer as Mini-Me. I love all the scenes with Dr. Evil. Michael Caine was hilarious in it. The Fooks twins at 15 minutes into the movie was fun. The state prison scene around 33 minutes into the movie is pretty funny. The Austin residence scene at 1:05:22 with the guy with the mole is great. But then the best comedy sequence was around an hour and eleven minutes into the movie with Mini-Me and Austin in the enemy submarine walking down the corridor and then going in for a Henchman physical. My wife and I totally crack up every time we see this. The snappy music fits the movie perfectly. Kudos to the composer and his breezy score.

-Predator (1987) \*\*\* [music \*\*\*]

[http://www.amazon.com/Predator-Widescreen-Collectors-Arnold-Schwarzenegger/dp/B000244EMO/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292892724&sr=1-2](http://www.amazon.com/Predator-Widescreen-Collectors-Arnold-Schwarzenegger/dp/B000244EMO/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292892724&sr=1-2)

Well-directed but gory movie of Arnold Schwarzenegger in his prime as the beefed-up commando battling an alien from outer space. It's a good movie but I usually don't have the stomach to watch it much.

-Sisters (1972) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Sisters-Criterion-Collection-Margot-Kidder/dp/B00004W3HG/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292892767&sr=1-1](http://www.amazon.com/Sisters-Criterion-Collection-Margot-Kidder/dp/B00004W3HG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292892767&sr=1-1)

Good DePalma movie (but not great) with, however, a great score by Bernard Herrmann. Of course I studied the written score and some day I'll have to do a rundown of it.

-The Abominable Snowman (1957) \*\*\* [music \*\*\*]

[http://www.amazon.com/Abominable-Snowman-Forrest-Tucker-Cushing/dp/B001MBTSN6/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292892861&sr=1-1](http://www.amazon.com/Abominable-Snowman-Forrest-Tucker-Cushing/dp/B001MBTSN6/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292892861&sr=1-1)

This is not as good or entertaining as *The Crawling Eye* that also starred Forrest Tucker but it had a certain degree of atmosphere with it. Humphrey Searle's score adds to that atmosphere, although the music is not near as terrific as his core for Robert Wise's *The Haunting*. Peter Cushing is a big plus in the cast, of course, but he is no Sherlock Holmes or Van Helsing or any other larger-than-life, heroic character in *this* rather low-keyed "monster" movie. I was more interested in the audio commentary by Val Guest and Nigel Kneale than in most of the movie itself. But because of the cast and the atmospheric setting (and the music) I'll give it a three-star rating. [mini-review Saturday, April 16, 2011 at 10:50 am]

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-House of Fear (1942) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Sherlock-Holmes-House-Basil-Rathbone/dp/B0000APVC3/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292892918&sr=1-1](http://www.amazon.com/Sherlock-Holmes-House-Basil-Rathbone/dp/B0000APVC3/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292892918&sr=1-1)

I am rather fond of this Sherlock Holmes movie, my favorite of the ones Basil Rathbone did. You can say it is a guilty pleasure of mine that deserves almost a four-star rating for a "B" movie. It has so many elements that I liked: (1) an intriguing mystery centered on the deaths of a seven-member Good Comrades club of rich retired men living at a grim, spooky old house (see dvd 00:01:24 and also 00:09:18) on the Scotland coast, Drearcliff House, where no man goes whole to his grave! (2) a nice cast, especially Paul Cavanaugh who plays Dr. Simon Merrivale. Remember him later as Sidney Wallace, the rich benefactor of *The Wax Museum*? He's got a terrific British voice. I also liked Dennis Hoey as Inspector Lestrade, a very fun character! He's an integral part of the Sherlock Holmes "family" of characters. (3) a very nice score by (at least in part) Paul Sawtell. Clifford McCarty's Film Composers in America states that he composed some of it but also adds "(+ stock)." This was a common occurrence in many of the old Universal pictures in the Forties and Fifties.

This movie was preserved by the UCLA Film & Television Archive, interestingly enough. They preserved quite a lot of films and television shows, including *The Big Sleep*, *Double Indemnity*, *Guns of Navarone*, and many others. Here's the official list:

<http://www.cinema.ucla.edu/sites/default/files/FeatureFilmsPreservedUCLA.pdf>

<http://www.cinema.ucla.edu/restoration/television-programs-preserved-ucla-1988-2010>

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-Nobody's Fool (1994) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Nobodys-Fool-Paul-](http://www.amazon.com/Nobodys-Fool-Paul-Newman/dp/B0000A2ZNO/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292892972&sr=1-2)

[Newman/dp/B0000A2ZNO/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292892972&sr=1-2](http://www.amazon.com/Nobodys-Fool-Paul-Newman/dp/B0000A2ZNO/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292892972&sr=1-2)

This is a pretty decent Paul Newman movie, quite cozy to watch and delightful. This is one of my wife's favorite movies: Newman is perfect in this role as Sullivan (Sully), an out-of-a-regular-job construction worker with a bum knee in a snowy little town in New York; his simple-minded friend, Rub; Carl, a local businessman (Bruce Willis) who owes him money; Melanie Griffith as Carl's wife; Jessica Tandy (in her last role) as Sully's landlady, and so on. I really liked Philip Seymour Hoffman as Officer Raymer. It's a really terrific cast! It's more comedy than drama but the drama is there. The light approach and the occasional heavy material are mixed in expertly. *The Verdict* is Newman's masterpiece role and is a real heavy drama, but *Nobody's Fool* is Newman's light classic (he was nominated for an Oscar here). The music by Howard Shore is quite fitting for this heart-felt movie.

-Fellowship of the Ring (2001) \*\*\* 1/2

[http://www.amazon.com/Lord-Rings-Fellowship-Platinum-](http://www.amazon.com/Lord-Rings-Fellowship-Platinum-Extended/dp/B000067DNF/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292893098&sr=1-3)

[Extended/dp/B000067DNF/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292893098&sr=1-3](http://www.amazon.com/Lord-Rings-Fellowship-Platinum-Extended/dp/B000067DNF/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292893098&sr=1-3)

Many consider this movie a classic. Perhaps it is but I think it's too early to say. Personally I like much of it, especially the moody interior mountain scene, and I like the cast, etc. But it gets a bit too gratuitously violent, especially in later installments of the Ring trilogy! I'd admit this first installment is the best of the lot.

-The Core (2003) \*\*\*

[http://www.amazon.com/Core-Widescreen-Aaron-](http://www.amazon.com/Core-Widescreen-Aaron-Eckhart/dp/B0000AKCKM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292899179&sr=1-1)

[Eckhart/dp/B0000AKCKM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292899179&sr=1-1](http://www.amazon.com/Core-Widescreen-Aaron-Eckhart/dp/B0000AKCKM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292899179&sr=1-1)

I rather enjoyed this action sci-fi movie, so I am recommending it. I am definitely not feeling cool towards it! The movie is a little bit of *Journey to the Center of the Earth*, a little bit of *Fantastic Voyage*, and perhaps, unfortunately, a bit of that noisy excuse of a disaster movie, *Armageddon*. I almost gave it a four-star rating halfway into the movie but decided against it since (1) I cannot classify it technically as a "excellent" movie—more a close very good movie (like a 3 & 1/2 if I had half increments), and (2) it was only very good up to, say, the huge geode sequence but then went downhill somewhat. The movie seemed to moderately drag after an hour and ten minutes, and went too long. Certain contrived episodic sequences were written into (forced into) the screenplay after that point, and I began not to be so involved with the film. It started to become more than a little bit of *Armageddon* (a movie I really disliked despite a few stars I like a lot).

Nevertheless I like the direction, the actors, the preposterous but visually interesting story (up to halftime, at any rate!) and special effects, and I liked Christopher Young's music. I looked at his *Species* score but never had the opportunity to study *The Core*.

Incidentally, you can see Young being interviewed on the Dimitri Tiomkin special feature in Disc Two of the Making of the High & the Mighty in, of course, the two dvd set of *The High & the Mighty*. Hmmm, he looks familiar to me. He looks a bit like John Morgan, and the same mannerisms of speaking to some extent.

I particularly liked the space shuttle cue that starts dvd 00:10:58. Aaron Eckhart is the lead star playing Doctor John Keyes, a geophysicist, who discovers that the earth's core has stopped rotating. He's the star of the hot movie playing now (not the lukewarm *Core* in the box office) titled *Battle: Los Angeles* (another sci-fi film). I like Stanley Tucci too, though he was in a bar better role in the terrific *The Big Night*. Hilary Swank is fine too. I also really liked seeing Bruce Greenwood here as the shuttle commander, Iverson.

I was fond of the creative opening credits showing the familiar Paramount mountain logo and how the camera moves towards it and down into it (into the earth's core!). Clever and fun touch. The watch stopping on that corporate guy who soon dies on a boardroom glass table was interesting. Around seven minutes into the movie was the scene in London when the birds panic and fly blind everywhere. Of course it reminds most people of Hitchcock's *The Birds*. The music effect at the end of this sequence when the birds depart into the high sky (dvd 00:09:12 thru 00:09:23 is effective. Maybe Young used low ¼ tones but I do not know since I don't have the score recipe! BY the way, listen to the director's commentary. Jon Amiel gives a good one here, very informative, with lots of interesting side comments such as steady cam shots (dvd 00:21:00); about using a motion control camera at half speed to create double speed effect (dvd 00:40:16); about an alternate space shuttle landing in the original script (for LAX) that was abandoned because of the refusal of authorities to shoot there since 9/11. He comments glowingly on the music twice—once at the space shuttle introduction scene, and next at about 1 hour and 57 minutes into the movie and referred to Bernard Herrmann!

There is several of what I call freeze-frame shots—picturesque scenes that you take out and enjoy artistically or whatever. Of course *Forbidden Planet* had a multitude of such frames! Compared to *Journey to the Center of the Earth*, of course *The Core* is nowhere as imaginative and visually captivating, but it has its moments. I liked the amethyst-colored huge crystals set and special effects (see dvd 1:07:04 and 1:07:28). Some of the destruction scenes are interesting but they can be a bit too much (overdone).

-The Birds (1963) \*\*\*\* [no official music score] [music (Wrobel) \*\*\*\*\*] : )  
[http://www.amazon.com/Birds-Collectors-Rod-Taylor/dp/0783240236/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292899291&sr=1-1](http://www.amazon.com/Birds-Collectors-Rod-Taylor/dp/0783240236/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292899291&sr=1-1)

I consider this an excellent Hitchcock movie, better than the upcoming *Marnie* and *Torn Curtain*. I am a Rod Taylor fan, and since this is one of his better movies, I particularly like this movie! One major omission regarding this movie: There is no Bernard Herrmann score. Bad move, a sad decision, Benny!

I discussed my own score for the movie that you can link below, including jpegs and also three audio files (synth renditions):

[http://www.filmscorerundowns.net/herrmann/wrobel\\_birds.pdf](http://www.filmscorerundowns.net/herrmann/wrobel_birds.pdf)

[http://www.filmscorerundowns.net/herrmann/wrobel\\_birds.html](http://www.filmscorerundowns.net/herrmann/wrobel_birds.html)

<http://www.filmscorerundowns.net/herrmann/pastorale.mp3>

<http://www.filmscorerundowns.net/herrmann/mitchsapartment.mp3>

<http://www.filmscorerundowns.net/herrmann/thedoor.mp3>

\*\*\*\*\*

-Catch Me If You Can (2003) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Catch-You-Widescreen-Two-Disc-Special/dp/B00005JLSB/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292900687&sr=1-1](http://www.amazon.com/Catch-You-Widescreen-Two-Disc-Special/dp/B00005JLSB/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292900687&sr=1-1)

[Special/dp/B00005JLSB/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292900687&sr=1-1](http://www.amazon.com/Catch-You-Widescreen-Two-Disc-Special/dp/B00005JLSB/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292900687&sr=1-1)

This is a cute, light Spielberg movie based in the swinging Sixties, starring Leonardo DiCaprio as the Catch-Me guy, and Tom Hanks as the pursuing FBI man. I happen to have great fondness for the mid-Sixties to late Sixties, especially those great Technicolor tv shows and movies, the hippie movement, and so on. It was so colorful and vibrant. I remember the interesting television shows of the period like *Ironside*, the wacky *Batman*, and so forth. And of course there was a strong progressive, upbeat jazz force in the music as well in a lot of these shows.

Disc Two has about a six-minute special feature of Williams discussing his music. He commented that doing this score was a “perfect regression” back to this Sixties period when he was doing hip scores way before *Jaws* came around! He focused on the jazz sax, swaggering music, occasional finger snaps, etc. The Main Title music (I loved the animated visuals) is quite interesting but rather episodic, changing styles now & then, but returning to the “Closing In” edgy music. This was Williams’ twentieth score for Spielberg.

-Sleeping Beauty (1959) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Sleeping-Beauty-Special-Mary-Costa/dp/B00005JKHN/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292900878&sr=1-3](http://www.amazon.com/Sleeping-Beauty-Special-Mary-Costa/dp/B00005JKHN/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292900878&sr=1-3)

[Costa/dp/B00005JKHN/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292900878&sr=1-3](http://www.amazon.com/Sleeping-Beauty-Special-Mary-Costa/dp/B00005JKHN/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292900878&sr=1-3)

Wonderful Disney animation and entertainment! I already discussed the movie and music here:

[http://www.filmscorerundowns.net/other/sleeping\\_beauty.pdf](http://www.filmscorerundowns.net/other/sleeping_beauty.pdf)

-Sling Blade(1996) \*\*\*

[http://www.amazon.com/Sling-Blade-Directors-Miramax-Collectors/dp/B0007RT9LC/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292900996&sr=1-1](http://www.amazon.com/Sling-Blade-Directors-Miramax-Collectors/dp/B0007RT9LC/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292900996&sr=1-1)

-War of the Worlds (1953) \*\*\* [music \*\*\*]

[http://www.amazon.com/War-Worlds-Special-Collectors/dp/B000AOEMWS/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292901077&sr=1-3](http://www.amazon.com/War-Worlds-Special-Collectors/dp/B000AOEMWS/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292901077&sr=1-3)

Fantastic color, imaginative special effects for that mid-Fifties period, good stars. This is a decent George Pal sci-fi production. Spielberg's remake is a different approach and both have a "good" three-star \*\*\* rating. I guess I probably would revisit Spielberg's rendition more than the original.

-War of the Worlds (2005) \*\*\* [music \*\*\*]

[http://www.amazon.com/War-Worlds-Widescreen-Tom-Cruise/dp/B00005JNTI/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292901169&sr=1-1](http://www.amazon.com/War-Worlds-Widescreen-Tom-Cruise/dp/B00005JNTI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292901169&sr=1-1)

This is a good Spielberg sci-fi movie but certainly nowhere his best, but it *does* have its moments! I liked the cloud effects at exactly 15 minutes into the movie. Very atmospheric, so to speak! I liked the Spielberg decision to show the first lightning strike here reflected off the window. The tripods effects are excellent. It's good that the director cast Cruise as the lead star. That was a big draw for me (as well as knowing Spielberg directed it). I was also eager to hear Williams' music (good but not great). I liked that moody night scene at 1:05:00 into the movie with all those tripods on the hill in the rain. The movie drags in several spots, especially in that house scene with the Tim Robbins character. I liked the sequence of events an hour and a half into the movie as the Cruise character looks for his daughter, Rachel. Great CGI creature effects.

-Saving Private Ryan (1998) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Saving-Private-Widescreen-Two-Disc-Special/dp/B0001NBLVI/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292901264&sr=1-3](http://www.amazon.com/Saving-Private-Widescreen-Two-Disc-Special/dp/B0001NBLVI/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292901264&sr=1-3)

I like this "realistic" take of the Normandy invasion, and I like the stars (especially Tom Hanks) and Spielberg's direction but I preferred *The Longest Day*. My wife wanted nothing to do with the opening long beach invasion scene—again, too "ugly" for her.

-Looney Tune 5

[http://www.amazon.com/Looney-Tunes-Spotlight-Collection-Vol/dp/B000TSTEMI/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292901425&sr=1-2](http://www.amazon.com/Looney-Tunes-Spotlight-Collection-Vol/dp/B000TSTEMI/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292901425&sr=1-2)

-Golden Voyage of Sinbad (1973) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Golden-Voyage-Sinbad-John-Phillip/dp/0767847431/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292901685&sr=1-1](http://www.amazon.com/Golden-Voyage-Sinbad-John-Phillip/dp/0767847431/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292901685&sr=1-1)

I was definitely entertained by this movie, and I enjoyed Tom Baker (of Doctor Who fame) in the bad guy role! The real treats were the Harryhausen effects and Miklos Rozsa's exotic, fun, colorful score. I showed score samples on the Rozsa Forum:

<http://miklosrozsa.yuku.com/topic/1101/GVOS-Unused-Opening-Titles>

I also did a rundown treatment of the score:

<http://www.filmscorerundowns.net/rozsa/goldenvoyageofsinbad.pdf>

-Curb Your Enthusiasm: First Season

[http://www.amazon.com/Curb-Your-Enthusiasm-Complete-Season/dp/B0000E2PVR/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292901772&sr=1-1](http://www.amazon.com/Curb-Your-Enthusiasm-Complete-Season/dp/B0000E2PVR/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292901772&sr=1-1)

-Curb Your Enthusiasm: Fifth Season

[http://www.amazon.com/Curb-Your-Enthusiasm-Complete-Season/dp/B000FL7CAU/ref=sr\\_1\\_fkmr0\\_1?ie=UTF8&qid=1292902425&sr=1-1-fkmr0](http://www.amazon.com/Curb-Your-Enthusiasm-Complete-Season/dp/B000FL7CAU/ref=sr_1_fkmr0_1?ie=UTF8&qid=1292902425&sr=1-1-fkmr0)

-Curb Your Enthusiasm: Seventh Season

[http://www.amazon.com/Curb-Your-Enthusiasm-Complete-Seventh/dp/B002OOWKSA/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292988637&sr=1-1](http://www.amazon.com/Curb-Your-Enthusiasm-Complete-Seventh/dp/B002OOWKSA/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292988637&sr=1-1)

-Spartacus (1960) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Spartacus-Criterion-Collection-Kirk-Douglas/dp/B00005A8TY/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1292901874&sr=1-6](http://www.amazon.com/Spartacus-Criterion-Collection-Kirk-Douglas/dp/B00005A8TY/ref=sr_1_6?s=dvd&ie=UTF8&qid=1292901874&sr=1-6)

Definitely a classic ancient Roman period drama, and intelligently written, and excellently cast. I particularly enjoyed Peter Ustinov as Lentulus Batmanianus. By the way, his 1992 interview on Disc 2 is not-to-be-missed, especially the way he imitates Charles Laughton is hilarious!

-Monsters, Inc. (2001) \*\*\*\*

[http://www.amazon.com/Monsters-Two-Disc-Collectors-Billy-Crystal/dp/B00005JKDR/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292901947&sr=1-1](http://www.amazon.com/Monsters-Two-Disc-Collectors-Billy-Crystal/dp/B00005JKDR/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292901947&sr=1-1)

-Now, Voyager (1942) \*\*\* [music \*\*\*]

[http://www.amazon.com/Voyager-Snap-case-Bette-Davis/dp/B00005NRO1/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292902004&sr=1-3](http://www.amazon.com/Voyager-Snap-case-Bette-Davis/dp/B00005NRO1/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292902004&sr=1-3)

-The Last Starfighter (1984) \*\*\*

[http://www.amazon.com/Last-Starfighter-Widescreen-Collectors/dp/B00000IQW3/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292902075&sr=1-4](http://www.amazon.com/Last-Starfighter-Widescreen-Collectors/dp/B00000IQW3/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292902075&sr=1-4)

-Return of the Vampire (1943) \*\* [music \*\*\*]

[http://www.amazon.com/Return-Vampire-Bela-Lugosi/dp/B0000694WM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292902173&sr=1-1](http://www.amazon.com/Return-Vampire-Bela-Lugosi/dp/B0000694WM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292902173&sr=1-1)

The written score by M.C. Tedesco is located in Box 13 at Sony/Columbia Studios. I worked very briefly on the full score, sketches, and piano-conductor score. The full score was in ink. ! The movie looks atmospheric enough (dark and moody sets) but this Columbia Pictures horror movie is poorly constructed, a pale (Dracula's face!) comparison to the Universal monster movies of that general period. For one thing it is too short at 70 minutes to be able to give it adequate development or build-up. The dvd transfer is fine, however. The music is okay (better than the movie) but again not in the same league as the music in the Universal pictures (Skinner, etc)—although I was impressed at times. He was definitely a capable composer. But I was curious and wanted to hear the score since I worked very briefly on five of the cues. I'll simply add the written music's brief rundown above in the appropriate cue titles.

#3873 "Main Title" *Largamente* in 4/4 time. The F.S. is 6 pages but page 7, Bar 25 was missing, I believe. The 3-stave sketch was there, as well as the p-c score. Key signature of Ab maj/F min (4 flats).

Initial Instrumentation: Flute, oboe, 2 clarinets, Novachord, 2 trumpets (maybe a third later), 2 trombones (maybe a third later), timp, harp, piano, strings (I believe only 4 minimum to 6 violins). I only had time to work on the first four bars. The flute plays *ff* Line 3 Eb rinforzando half note to Eb half note tied to (Bar 2 in 2/4 time) quarter note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The oboe plays Line 2 Bb notes in this same pattern. Clarinets play Line 1 E/G [written F#/A] notes in this pattern. The Novachord (*brass effect*) plays small octave G/Bb/Line 1 E/Eb/G/B/Line 2 Eb [Note: either I wrote the accidentals wrong or the composer wanted the mixed notes in terms of accidentals canceling the key signature] to another such set of half notes tied to next bar as given. Once again it appears on the second set that we have both the Line 1 Eb and E natural notes. Trumpets play the aforementioned pattern on Line 1 Bb/Line 2 Eb notes. The Pos play small octave C notes in this pattern, and the timp is rolled on small octave C notes. The violas are bowed trem forte on small octave G/Line 1 E half notes to another such sounding of half notes tied to quarter and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rests). VC play Great octave C/G notes in this pattern, and CB on small octave C. The top staff piano plays Line 1 E/G/Bb/Line 2 Eb notes in this pattern (substantiating what I wrote for the Novachord). The bottom staff plays a roll between Contra-octave C-Great octave C half notes sounded twice. In Bar 2 in 2/4 time, violins I play Line 3 Eb 8<sup>th</sup> to rapidly descending 32<sup>nd</sup> notes Eb-Db-C-Line 2 Bb to Ab-G-F-Eb to Db-C-Line 1 Bb-Ab to (Bar 3 in 4/4 time) Line 1 G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Violins II play this an octave lower register. After an 8<sup>th</sup> rest in Bar 2, the harp is gliss from Lines 2 & 3 Eb quarter notes gliss line down to (Bar 3) Lines 1 & 2 Eb 8ths (followed by an 8<sup>th</sup> rest) to Ab/Line 2 C/G 8ths (followed by an 8<sup>th</sup> and quarter rest). The violas in Bar 3 are *pont p* bowed trem on small octave F to E (natural glyph) half notes (repeated next bar). Celli are *pont* on small octave Db to C half notes. The Novachord in Bar 3 (W.W. effect) play small octave Db/F half notes to C/E 8ths (followed by an 8<sup>th</sup> and quarter rest) and repeated next bar. Clarinet I in Bar 3 is *solo* playing *mp* small octave G [written A]

dotted quarter note to Ab-A 16ths to Bb quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest), and repeated next bar. Violins II in Bar 4 play the same as the clarinet. Etc.

#3874 “Out of the Coffin” *Calm* in 4/4 time, 15 pages, 60 bars. DVD location: 00:01:03. Annotated “Mario Oct 17, 1943.” At the 3:16 point in the p-c score is marked “Graveyard.” Hmm...or perhaps graveyard was at the beginning. I do know that “dialog” is at 3:16. Before that at 2:57 is “Dog howling.” This cue opens very nicely. Good moody music here.

Harp is gliss *pp* from Line 3 A quarter note gliss line down to small octave A quarter note gliss line up to (Bar 2) Line 3 A down to small octave A up to, and so forth. Violins I are divisi bowed trem playing Line 3 A/B half notes to G/A quarter notes to F/G quarter notes to (Bar 2) Eb/F quarter notes to D/Eb quarter notes to C/D quarter notes to B/C quarter notes. Violins II play this an octave lower register. The violas are trill on small octave A whole note tied to whole note next bar. VC play rising to falling 16<sup>th</sup> note figures Great octave F up to small octave D up to A to same A down to D down to Great octave F (play this six-note figure 4X) to (Bar 2) F-Eb-A-A-Eb-F 16ths in the same pattern. CB play small octave F whole note tied to next bar. The celeste plays Lines 1 & 2 A/B tenuto quarter notes (followed by a quarter rest) to G/A 8ths (followed by an 8<sup>th</sup> rest) to F/G 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2) Eb/F 8ths (followed by an 8<sup>th</sup> rest), and so forth. Etc.

#3875 “Vampire at Window” Orchestrated by Sid Cutner. 6 pages, 24 bars, 1:25 duration. DVD location: 00:07:06. Note of “Doctor Reading”. At the :57 point is “Shadow on Floor.”

Two violins II play *pp* fingered trem figures of small octave A to B half notes (repeat in the second half of the bar) and repeated next several bars. Violas are fingered trem between small octave G-F half notes (I believe). VC are fingered trem between small octave Eb-Db half notes. The Novachord (*low stgs* setting) play (top staff) Line 2 D whole notes and also above that F-G-F-G 16ths figure played 4X, while the bottom staff plays small octave G whole note and also Eb-Db-Eb-Db 16ths figure played four times. After a half and quarter rest, the english horn is *solo* playing *p espr* Line 1 D-F-E “3” triplet value 8ths down to (Bar 2) small octave A-A tenuto 8ths to I believe Bb (maybe B) tenuto half note tied to 8<sup>th</sup> (repeated next bar). Violins I (only two) in Bar 4 are bowed trem on ascending quarter notes small octave and Line 1 A to B to Lines 1 & 2 C# to D#. The harp plays the same notes. The bass clarinet plays *p* Line 1 Eb to Db tenuto half notes. Clarinet I plays *p* small octave A-A tenuto 8ths to B tenuto quarter note to Line 1 C#-C# 8ths to D# quarter note. The flute plays the same but an octave higher register, Etc.

#3876 “In the Catacomb” *Molto Modto* in 4/4 time, 61 bars, 3:24. Sid Cutner orchestrated the cue. At the 3:09 point: “We must help.” Bar 59 = p/u wolfman. [dvd location: 00:11:42]

Muted violins play *p* small octave A/Line 1 D whole notes tied to whole notes next bar and tied to (Bar 3) half notes, and then up to Line 1 E/A to D/G quarter notes.

After a half rest in Bar 3, violas come in to play small octave A to G quarter notes. VC/CB are muted and pluck *pizz* Great octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), and repeated next three bars at least. The harp plays the same but in the Contra-octave register. After a half rest in Bar 1, the two clarinets sound *p* small octave A/Line 1 D 16ths to Bb/E dotted 8ths tied to quarter notes and tied to half notes next bar, and repeat again. After a half rest in Bar 3, the flute plays as violins I on Line 1 A to G quarter notes to (Bar 4) Line 2 C-Line 1 Bb-A-G quarter notes. Etc.

#3877 “The Grave Digger” *Grotesque (not fast)* in 2/4 time, 9 pages, 36 bars, 1:33. Sid Cutner again. We have the tambourine here, staccato piano, pizzicato viola/celli. The grotesque solo is clarinet I. [dvd 00:18:54]

#3878 “Andreas!” *Modto ma con agitazione* (agitated) in 4/4 time, 68 bars, 3:15. It ends on “And you will bring...” I believe there was a novachord here, timp on C, etc. [dvd location: 00:22:09] The vampire (Armand Tesla) is resurrected after 23 years now that the spike is out of him. Andreas, aka the Wolfman, hears “Andreas” called to him by the vampire. Soon he reverts back to the Wolfman thanks to the Count’s hypnotism.

#3879 “The Bombed Church” *un poco agitato* in 4/4 time, 11 pages, 43 bars, 1:55. Pencil score. Novachord again, and bassoon featured. DVD location: 00:25:20. This abandoned church is the new daytime casket sleep site for the Master! He takes on the identity of Dr. Hugo Bruckner.

#3880 “Mickey & John” *Agitato* in 4/4 time, 18 pages, 68 bar, 2:59. Mickey is the very young and skinny Nina Foch.

#3881 “I Am Waiting for You” *Calm but not too slowly* in 4/4 time, 25 pages, 96 bars. Key signature of Bb maj/G min (2 flats). Solo flute, harp, muted strings. Bar 93 = 4:20 timing. [DVD location: 00:33:02]

#3882 “Teeth Marks” *Molto agitato* in 4/4 time, 5 pages, 18 bars, :33. Dvd location: 00:43:39.... Hmm. Maybe a cue is missing at that 43 minute point. Now that I’m watching the dvd, I think it is location 00:47:15 when John is discovered unconscious in his room with teeth marks on his neck.

#3883 “The Cross” *Un poco largamente ma drammatico* in 4/4 time, 15 pages, 58 bars, 2:42. Mady Jane Uncovers Cross. The Count is repelled and disappears in a flash and in smoke! Lots of fast 16ths here. Dvd location:

The trombone sounds *f* and *solemn* small octave D to D rinforzando half notes to (Bar 2) D-E-F-G rinforzando quarter notes to (Bar 3) A to G rinforzando half notes. Two trumpets play the same but written one higher register. The bass clarinet plays small octave B to Bb half notes to (Bar 2) A to Ab half notes to (Bar 3) G whole note. The timp is trem rolled on small octave D whole note (repeated next bar) to (Bar 3) Great octave G

8<sup>th</sup> (followed by rests). VC/CB are bowed trem on Great octave B to Bb half notes to (Bar 2) A to Ab half notes to (Bar 3) G whole note.

After a half and quarter rest in Bar 1, violins I are bowed trem on Line 3 A-G# 8ths to (Bar 2) G-F#-F-E 8ths to D#-D-C#-C 8ths (still bowed trem) to (Bar 3) Line 2 B-Bb-A-Ab 8ths to G-F#-F-E 8ths to (Bar 4) Eb rinforzando 8<sup>th</sup> to Eb-F 32<sup>nd</sup> notes to G-A-Bb-Line 3 C-D 32<sup>nd</sup> notes to Line 3 Eb to D trills of 8<sup>th</sup> notes to Db to C trills to B to Bb 8<sup>th</sup> note trills crescendo-decrescendo. After a quarter rest in Bar 4, the harp is gliss from small octave A quarter note gliss line up to Line 3 Eb quarter note down to small octave A quarter note up to next bar. The piano sounds Contra-octave and Great octave F# whole notes rinforzando-marked. Etc.

#3884 “End Title” 4/4 time, 4 bars. Indicated “Mario, October 25, 1943.” So it appears the composer did the score in 8 or 9 nine days.

Incidentally, Lyn Murray (see below) talks about Mario Castelnuova-Tedesco in his book/journal (see page 167, or July 18 1956).

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-Forbidden Planet (1956) \*\*\*\* [“music” \*\*\*\*]

[http://www.amazon.com/Forbidden-Planet-Two-Disc-50th-](http://www.amazon.com/Forbidden-Planet-Two-Disc-50th-Anniversary/dp/B000HEWEDK/ref=sr_1_2?s=dvd&ie=UTF8&qid=1305661434&sr=1-2)

[Anniversary/dp/B000HEWEDK/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1305661434&sr=1-2](http://www.amazon.com/Forbidden-Planet-Walter-Pidgeon/dp/B00004RF9B/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292902245&sr=1-4)

[http://www.amazon.com/Forbidden-Planet-Walter-](http://www.amazon.com/Forbidden-Planet-Walter-Pidgeon/dp/B00004RF9B/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292902245&sr=1-4)

[Pidgeon/dp/B00004RF9B/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292902245&sr=1-4](http://www.amazon.com/Forbidden-Planet-Walter-Pidgeon/dp/B00004RF9B/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292902245&sr=1-4)

Here is a currently ongoing interesting discussion of this movie and its “music” on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3677>

I remember in my late twenties (perhaps it was in 1979) there was a huge marathon SciFi event somewhere in a big hotel near LAX. This included a convention hall of dealers selling science fiction items, including one table offering large glossy prints of scenes from *Forbidden Planet*. I bought a whole bunch of them! There was also a non-stop marathon of scifi movies shown in another large hall (including thru the wee hours of the night). If I am not mistaken, *Journey to the Center of the Earth* was shown. But one of the “biggies” that was a great audience pleaser was *Forbidden Planet*. It was an excellent print, and I remembered the packed audience enjoying the feature. Also during that same afternoon or early evening run was Kubrick’s *2001*.

I just purchased the two-disc special edition of *Forbidden Planet* at Barnes & Noble last weekend. It was very interesting viewing the “Deleted Scenes and Lost Footage” special feature. As for the film itself, I would still consider it a “classic” scifi film despite various minor flaws. I would not, however, consider it a “masterpiece.” One

“flaw” for some people is the “music” or electronic tonalities. I discussed it long ago in an Amazon.com review of James Wierzbicki's Film Score Guide No. 4 book:

<http://www.amazon.com/Louis-Bebe-Barrons-Forbidden-Planet/product-reviews/0810856700>

Personally I truly appreciate the creative efforts of the Barrons. What a unique “score”! Considering that this movie is not earth-based (unlike most of *This Island Earth*, say) it would seem quite appropriate to have such an interesting electronic score. Even the detractors of this score would probably agree that the electronic tonalities are truly appropriate or “fitting” at dvd location 00:51:35 when Morbius inserts a capsule recording of Krell music from half a million years ago for the Captain and Doc to hear. The Main Title music is a fine patchwork of the various themes of the total score, including the Robby the Robot theme. The very opening is synched very well with the images on the screen. The yellow streamers leading to the “Forbidden Planet” title in red are heard as a sort of crescendo low-pitched drone starting at 00:00:14 leading a few seconds later to the “Forbidden Planet” show card music of a rather alarming nature (after all, it *is* a *forbidden* planet!). Previously for several seconds there was an establishing shot of the starry vista with the starship cruiser appearing, so the music is rather neutrally “spacey” in character but interesting to hear nonetheless. I like more the opening similar star field scene in *This Island Earth*—far more bright and vibrant and alive! The Main Title patchwork approach starts well but then gets rather awkward as it proceeds, so I would not consider this “cue” one of the best.

The de-acceleration music starting at dvd 00:02:58 is “fitting” I suppose but it tends to be not very pleasurable to hear. Why the cook (Earl Holliman) always has to wear that silly cap and cook’s apron, I don’t know. There are many minor silliness examples in this movie that can add up into one major flaw for some people. I understand that. One includes Robby “gulping” down Cookie’s cheap bourbon. Then (dvd 00:33:12) the robot burps as it analyzes the alcohol! That’s a groaner, purely meant for the kids—not the sophisticated ones at that! Anyway, the close-to-Krell-Sun music section (dvd 00:04:27) with it’s rather heart-thumping nature is nice. It works for me. The Barrons had a rather uncanny sense of what would “work” with a specific scene in most or at least many cases. The orbit approach music (dvd 00:06:25) is also fitting to me. The slow landing music (dvd 00:10:24) works as well, almost a sort of mechanical, grinding gear-shifting quality to the tonalities selected. It’s not necessarily pleasant to hear but it fits for me. Robby fastly-approaching-music or dust-trail approach music (dvd 00:12:02) has a hectic quality about it, so it again fits considering that Robby is flying like a bat out of the Krell inner earth structure! The Robby theme is rather breezy and bouncy and fun. The Id Monster motif is rather fitting with its slow plodding “walk” character. I liked the “love” music 47 minutes into the movie when the Captain and Altaira

I just love the art direction, matte paintings, and especially Joshua Meador’s visual color effects. He was loaned from Walt Disney to do the animation effects (blaster shots, the Id Monster, etc) and he did a superb, memorable job. His work on the Id Monster sequence is enthralling and quite atmospheric in that reddish night battle scene. His creature is excellent, sort of a distorted MGM lion monster! I wonder if he had that in

mind playfully?! This sequence is the climax of the movie from 1:16:20 thru 1:17:47. After that the movie goes a bit downhill. There are of course a lot of what I call “freeze-frame” moments. Dvd 00:28:52 is one of them (graveyard painting). Dvd 00:29:56 (spaceship at night) is visually appealing. For some reason I liked that little scene at 00:58:18 when the Commander fires his blaster twelve times at the Krell steel door. The Krell inner earth structures at dvd 1:01:56 is spectacular. Meador’s blue Id Monster is very appealing-looking at dvd 1:05:51 as it crosses the defensive energy field around the ship. When the Commander yells a test “Fire!” of his blaster batteries (dvd 1:13:33) is very nice in that moody rocky desert night scene. The batteries let loose in greater force at 1:14:44 as the creature approaches from the distance. During the major fight scene we soon come to the scene when Jack Kelly is grabbed by the monster (dvd 1:17:18). The Captain yells, “Hold fire!” here but still the Id Monster is lighted up red. This shouldn’t happen because it is not being battery blasted (although it is in the still-activated defense disintegration system). So at that brief period it should be “blue” until the blasters open fire once again.

I wonder if the movie would look even better if done in Technicolor instead of the Eastman Color process? I think so! Oh, well.

Back to music score: Although I appreciate the electronic tonalities created by the Barrons, I think I would’ve preferred an orchestral score by Herrmann. No question about it. My only fear is that he would utilize too many old cliché music effects by now (then 1956). This includes overuse of theremins, electric strings, Hammond organ, or too influenced by the sounds of his *Brave New World* music from that year, and so forth. I would be initially apprehensive. But if he created a score in the orchestral nature of, say, his *Outer Space Suite*, then it would be fine. But I think a more perfect fit would be Jerry Goldsmith in his prime (say the late Seventies thru the Eighties). He was composing at CBS in 1956 but basically just starting out. Since this is a MGM movie, I think B. Kaper would’ve been an interesting choice—especially after the fine job he did for *Them!*

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-Goodbye Mr. Chips (1939) \*\*\* [music \*\*\*]

[http://www.amazon.com/Goodbye-Mr-Chips-Robert-Donat/dp/B00011D1R2/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292902333&sr=1-1](http://www.amazon.com/Goodbye-Mr-Chips-Robert-Donat/dp/B00011D1R2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292902333&sr=1-1)

For an old and old-fashioned type of movie (it’s 1939 after all!) it is a decent good show, especially when Greer Garson finally shows up. Robert Donat won Best Actor Oscar for his role here, but I remember him far more enthusiastically in Hitchcock’s *The 39 Steps* (arguably his most popular role). But for me after seeing this curiosity piece of a movie once or twice, it is enough for me (except to hear certain sections of music). That’s why I wave to the dvd, and smilingly say, “Goodbye, Mr. Chips dvd!” and put it away in the recesses of my collection.

I actually studied the full score at Cal State University of Long Beach of all places. CSULB is not known for its wealth of film scores held there! Basically it is the MGM Collection there of old scores. This manuscript is called as 603047, M1527 A366. I discussed this collection in one or two of my blogs (such as Blog # 13, if I recall rightly). One of the few days I spent there at Special Collections was Tuesday, January 17, 2005. There is also a bluish three-stave conductor score dated 5-8-39. The score was recorded at MGM British Studios, Denham, Uxbridge, Middlesex.

“Titles” [“Main Title” as referred to by the cue sheets] Music by R. Addinsell, dated 5-8-39. Cue # 7052. Duration given is 1:24. C time with no tempo-marking, key signature of 3 sharps. Written on J & W Chester Ltd., London # 20 paper (20 staves) in pencil. The name E. Maschwitz was written but crossed out with a horizontal line. Curious. He was a composer too, and I wonder why his name was included there?

After a half and quarter rest in Bar 1, two flutes and violins I sound *ff* rapidly ascending 32<sup>nd</sup> notes Line 2 E-F#-G#-A-B-Line 3 C#-D-E to (Bar 2) F# whole note held fermata to (Bar 3) G# half note held fermata tied to 8<sup>th</sup> note down to Line 2 E to F# to G# 8ths to (Bar 4 in 3/4 time) A up to Line 3 C# 8ths up to E to F# quarter notes crescendo hairpin to (Bar 5) G dotted half note held fermata to (Bar 6) A dotted half note held fermata. Note: Bar 6 was deleted in the final edit of the film and music, and so was the first quarter note duration of Bar 4. Violins II play an octave lower register than violins I in Bars 1-2. In Bar 3, violins 3 play Line 2 G# whole note held fermata tied to 8<sup>th</sup> down to E-F#-G# 8ths to (Bar 4) A down to C# 8ths to A/Line 2 E to A/F# quarter notes to (Bar 5) C/E dotted half notes held fermata to (Bar 6) C/E dotted half notes held fermata once again (but possibly bowed trem for these violins only). Two clarinets in A sound as violins II in terms of the same register (but written a minor third higher). So they start on Line 1 A [written G] 32<sup>nd</sup> notes, and so forth. Then in Bar 4 they play Line 2 A quarter note to Line 1 A and Line 2 A quarter notes to Line 1 E/Line 2 A quarter notes to (Bar 5) Lines 1 & 2 G dotted half notes held fermata. Violas play as violins I thru Bar 4 but two octaves lower (starting on small octave E 32<sup>nd</sup> notes at the start of the run. In Bar 5 they then play middle C/G dotted half notes held fermata to (Bar 6) E/A dotted half notes held fermata. VC play as the violas thru Bar 3. In Bar 4 they then play Line 1 D down to Great octave C to C quarter notes crescendo to (Bar 5) C/G dotted half notes held fermata and repeated next bar. After a quarter rest in Bar 2, CB play small octave D dotted half note held fermata. After a quarter rest in Bar 3, CB play D quarter note tied to quarter note followed by a quarter rest (why not a half note instead, I don't know). In Bar 4 CB then play C#-C#-C# quarter notes to (Bar 5) C dotted half note held fermata (held fermata). After a half and quarter rest in Bar 1, the harp is gliss *ff* from small octave E quarter note gliss line up to (Bar 2) Line 3 F# quarter note (followed by rests). After a quarter rest in Bar 2, two bassoons play *ff* Great octave B dotted half note to (Bar 3), after a quarter rest, Great octave B quarter note tied to quarter note (followed by a quarter rest) to (Bar 4 in 3/4 time) Great octave C#-C#-C# quarter notes (Fag II) and C up to A to A quarter notes (Fag I). Fag I in Bar 5 plays small octave E dotted half note held fermata (repeated next bar), while Fag II plays Great octave C dotted half notes. After a quarter rest in Bar 2, 2 horns play small octave and Line 1 D [written A] dotted half notes held fermata. After a quarter rest next bar, they play small octave and Line 1 E quarter notes tied to quarter

notes. Then in Bar 4 they play Line 1 C#/A to C#/A 8ths up to E/A quarter notes to F#/A quarter notes to (Bar 5) E/G dotted half notes to (Bar 6) E/Line 2 C dotted half notes. The trumpet in A in Bar 2 plays Line 1 F# [written Line 1 A] whole note held fermata to (Bar 3) G# [written B] half note tied to 8<sup>th</sup> note, and so forth. After a quarter rest in Bar 2, 3 trombones play Great octave A/small octave f#/A dotted half notes held fermata. After a quarter rest next bar, Pos then play Great octave B/small octave G#/B quarter notes held fermata and tied to quarter note (followed by a quarter rest) to (Bar 4) E/A/Line 1 C# quarter notes sounded 3 times to (Bar 5) E/G/C dotted half notes held fermata (repeated next bar). Cymbals in Bar 2 sound *ff* a whole note (repeated next bar). The timp is rolled in Bar 5 on small octave C dotted half note held fermata (repeated next bar). Note: There was a staff line devoted to horn III but apparently it was “deleted.” If kept then in Bar 2 we have small octave F# [written middle C#] whole note held fermata, and so forth.

The Chips theme/melody line begins in Bar 7 (*Alla breve*) in Cut time, Sect A, now in the key signature of one sharp (G major). So in Bar 7 (dvd 00:00:12), violins I play Line 3 and violins II Line 2 descending legato quarter notes E-D-C-Lines 1 & 2 B to (Bar 8) A half note to G to A quarter notes to (Bar 9) F# to E quarter notes to D half note (a rest mark is placed at the end of this bar). After a quarter rest in Bar 10, violins play Lines 1 & 2 D *rinforzando* half notes to F# quarter notes to (Bar 11) G up to B quarter notes up to Lines 2 & 3 D half notes. After a quarter rest in Bar 12, they play Lines 1 & 2 D-E-F# legato quarter notes to (Bar 13) G-B quarter notes up to Lines 2 & 3 D half notes. After a quarter rest in Bar 14, they then play Lines 1 & 2 D-E-F# quarter notes legato to (Bar 15) G-A-B-Lines 2 & 3 C quarter notes to (Bar 16) D up to F (natural) half notes to (Bar 17) E whole notes. [I can go further but I think that sentence was long enough!]. Violas are *col* violins II (same register). VC play an octave lower register starting in the Line 1 register E to D quarter notes in Bar 7, and so forth. CB play forte small octave C whole note tied to next bar to (Bar 9) D whole note to (Bar 10) C whole note down to (Bar 11) Great octave B whole note to (Bar 12) A whole note to (Bar 13) B whole note to (Bar 14) A whole note to (Bar 15) B whole note tied to quarter note in Bar 16 up to small octave E quarter note down to Great octave A half note to (Bar 17) G# whole note.

Back in Bar 7, two flutes play *f* Line 2 E/G whole notes legato down to (Bar 8) C/E whole notes to (Bar 9) Line 1 A/Line 2 D whole notes to (Bar 10), after a quarter rest, Line 2 D *rinforzando* half note up to F# quarter note to (Bar 11) G whole note. Oboes in Bar 8 show up to play Line 1 F#/A whole notes to (Bar 9) D/A whole notes then *col* flutes next bars but an octave lower register. Clarinets in A play as well, and the bassoons. Bassoons play Great octave and small octave C whole notes tied to next bar, and so forth. Horns play small octave G/middle C whole notes tied to next bar. Trumpets in Bar 8 play G/C whole notes, etc. Pos play Great octave G/small octave E/G whole notes.

I think this will give the reader a good detailed idea of how the music was constructed.

[Brookfield School Song] Addinsell & E. Maschwitz (lyrics), :55 duration.

[Chimes]

[Brookfield School Song] :43 duration.

“Chip’s Dreaming Back” (Things Are Different Now). On the score was also written, “Chips Falling Asleep” but that was crossed out by a horizontal line. This cue is dated 5-8-39, prod # 7053. Music by R. Addinsell in pencil. Key signature of one sharp (two flats for the two clarinets in A). Cue # 7053 dated 5-8-39. Duration is :45. Dvd location 00:11:49.

Violins I play *p dolce* Line 2 B quarter note to same B-B 8ths to same B quarter note to A to G 8ths to (Bar 2) A quarter note to A-A 8ths to A down to D quarter notes, and so forth. Violins II play *divisi* Line 1 G half note to E/A half notes to (Bar 2) A/Line 2 C half notes to G/B half notes. Violas play B/Line 2 D half notes to C#/E half notes to (Bar 2) C/E half notes to B/D half notes. *Divisi celli* play *p* Great octave G whole note tied to next bar but also small octave D to E half notes to (Bar 2) E to D half notes. CB play Great octave G whole note tied to next bar. The celeste is cued in (“cue”—may not actually be used) on Line 1 D to C# half notes to (Bar 2) C down to small octave B half notes. Clarinet I in A plays Line 2 D to C [written F to E natural] half notes to (Bar 2) C to Line 1 B [written Eb/D] half notes. Etc. Bars 9 thru 12 were not used in the final edit of the picture.

[Roll Call] Cue # 7054, dated 5-8-39.

[Lord Dismiss Us With Thy Blessing] J. Barnby. Duration :49.

[Praeludia # 1] Rheinberger, :24 duration.

[Chimes]

“Mountain Sequence” [“Swiss Mountain Sequence” according to the cue sheets] Cue # 7056 (also cue # 8), duration 3:41. Cut time, key signature of two sharps (D maj/B min). This is my favorite cue (and scene) in the movie, especially the music later on as the music turns dramatic and semi-Herrmannesque starting around 00:37:36.

Two flutes in Bar 1 sound *p* Lines 2 & 3 E whole notes tied to whole notes thru Bar 4, then repeated again in Bars 5-8 (half note tied in Bar 8 in 2/4 time). Two clarinets in A do the same pattern on small octave F#/A [written A/middle C] tied whole notes to (Bar 5) F/A tied notes. CB are tied to small octave D whole notes throughout. *Divisi* violins I are bowed trem *p* on Line 2 F#/A whole notes (repeated thru Bar 4) to (Bar 5) F/A whole notes thru Bar 7 to (Bar 8 in 2/4 time) F/A half notes to (Bar 9 in 6/8 time and now with the key signature of two sharps instead of three) G/Bb dotted half notes bowed trem (repeated next bar). Violins II are bowed trem on Line 2 D whole note thru Bar 4 to (Bar 5) C whole note thru Bar 7 to (Bar 8 in 2/4 time) C half note to (Bar 9) Eb dotted half note trem (Repeated next two bars). In Bar 2 violas show up to pluck *pizzicato* Line 1 D up to F# to A down to E quarter note to (Bar 3), after a quarter rest, F#-A-D quarter notes, and so forth. VC in Bar 1 pluck *pizz* Great octave D up to A up to small octave F#

up to A quarter notes up to (Bar 2) Line 1 D quarter note (followed by rests). The harp seems emphasized on ascending quarter notes Great octave D-A-small octave F#-A up to (Bar 2) Line 1 D-F#-A down to E quarter notes up to (Bar 3) Line 2 C# down to Line 1 F# up to A down to D quarter notes to (Bar 4) E-F#-A down to D quarter notes down to (Bar 5) Great octave D-A-small octave F-A quarter notes, and so forth. This gentle music fits the idyllic Swiss mountain scene (peaceful scene initially at least). I Bar 9 (dvd 00:35:05) in 6/8 time, however, violins I are now bowed trem *p* on Line 2 G/Bb dotted half notes, violins II trem on Line 1 Eb dotted half note, violas trem on Line 1 G dotted half notes, and VC play non-trem Great octave D dotted half note tied to next bar. CB plat small octave D quarter note in Bar 9 (followed by an 8<sup>th</sup> rest) to E dotted quarter note. Two clarinets (A, not Bb) play middle C [written Eb] dotted quarter note tied to 8<sup>th</sup> note to small octave G to A 8ths up to (Bar 10) Line 1 G quarter note, and so forth. Etc.

I believe in Bar 20 is when Greer Garson yells "Hello!". Violins I are bowed trem on Line 2 B/Line 3 F# whole notes held fermata, while violins II are bowed trem on line 1 B/Line 2 F# whole notes. Violas play middle C/E whole notes. VC pluck Great octave D/A/small octave F# quarter notes followed by rests. CB plays small octave D whole note tied to next bars except that the final edit has Bars 21-31 deleted. In fact other isolated bars are later edited out (such as Bar 37). Bar 21 was supposed to have Chips says, "Here." Skipping to Bar 57 (dvd 00:36:20) all violins play small octave G/Line 1 D dotted half notes held fermata to same G/D quarter notes to (Bar 58) middle C/F dotted half notes held fermata (kept in movie) to same C/F quarter notes held fermata (not kept in movie). In Bar 59 in 6/8 time (dvd 00:36:35) violins play same G/D to G/D to G/D 8ths (crossbeam connected) to G/D 8ths up to unison F quarter note held fermata. Then the nature of the music changes in Bar 60 (dvd 00:36:42) as he starts to climb. Back in Bar 57, violas play small octave Eb dotted half notes held fermata to Eb quarter note to (Bar 58) Gb dotted half note to deleted Gb quarter note to (Bar 59) Eb-Eb-Eb 8ths to Eb 8<sup>th</sup> up to Gb quarter note held fermata. VC in Bar 57 play Great octave A dotted half note held fermata to A quarter note to (Bar 58) Ab/small octave D dotted half notes held fermata to same deleted quarter notes to (Bar 59) Great octave A-A-A 8ths to A 8<sup>th</sup> to Ab quarter note held fermata. CB play Great octave B dotted half note to quarter note to (Bar 58) small octave C dotted half note to deleted quarter note to (Bar 59) B-B-B 8ths to B 8<sup>th</sup> to C quarter note. Clarinets and bassoons also sound. *Sords* horns in Bar 59 return to play small octave G/Line 1 D [written D/A] 8ths 3X (crossbeam connected) to same G/D 8ths to middle C/F quarter notes. Etc. In Bar 64 (dvd 00:36:46) the bassoons are soli along with the violas and celli playing a passage *mp* of Line 1 D dotted half note tied to quarter note next bar to D 8<sup>th</sup> up to F-Eb-D 8ths to (Bar 66) Eb to D dotted quarter notes to (Bar 67) F dotted half note to (Bar 68) Eb dotted half note to (Bar 69) D dotted half note. Pos play B/Line 1 F tied dotted half notes. Violins II play B/Line 1 F tied dotted half notes (although they may be playing measured trem or F-F-F-F-F-F 8ths as well as B 8ths. Not sure. The section I like starting 00:37:36 I have to try to find (if I have them). Sorry! [end session Sunday, March 13, 2011 at 7:30 pm PDT. Daylight time started today, unfortunately. When I retire we'll go to Arizona where there is no daylight time changes!]

[Vienna Inn Scene] Cue # 7058 (also cue # 9) dated 5-9-39. :10 duration. There are three of these. The second is :35 duration, and the third is 1:12 duration.

[Radetzky March] Strauss :07 duration.

[River Boat Scene] Cue # 7059, Strauss, arranged by Addinsell (Blue Danube music on steamer) Dated 5-9-39. Duration 1:43.

[Ball Room Sequence] Cue # 7060, arranged by Addinsell. Duration 3:44. There is also a Part 2 with the duration of 27 seconds, and part 3 at :38.

[Chimes] Twice in this sequence.

[Lord Dismiss Us...] :18 duration.

[Fantasia in G] Bach :32 duration.

[Kathie's Room] Cue # 7063 (also cue # 19), Strauss, arranged by Addinsell. :52 duration. Key signature of three sharps, 48 bars. Violins I play in 3/4 time Line 1 A legato to B to Line 2 C# quarter notes to (Bar 2) D quarter note down to Line 1 F# dotted quarter to A 8<sup>th</sup> (repeated next bar) to (Bar 4) Line 2 D dotted half note tied to quarter note next bar to C# to Line 1 B quarter notes to (Bar 6) C# quarter note down to Line 1 Eb dotted quarter note to A 8<sup>th</sup> (repeated next bar) to (Bar 8) C# dotted half note tied to quarter note to B to A quarter notes. Violins II play Line 1 A to G# to G quarter notes to (Bar 2) F# quarter note down to small octave A to A quarter notes (repeated next three bars) to (Bar 6), after a quarter rest, small octave A/Line 1 E quarter notes twice (repeated next three bars). After a quarter rest in Bar 2, violas play small octave F#/Line 1 D quarter notes twice (repeated next three bars) to (Bar 6), after a quarter rest, middle C#-C# quarter notes (repeated next two bars). In Bar 2, celli pluck *pizz* small octave D quarter note (followed by two quarter rests) and repeated next bar to (Bar 4) D up to A to G quarter notes to (Bar 6) F#-E-D quarter notes to (Bar 6) E quarter note (followed by two quarter rests) and repeated next bar. CB in Bar 2 pluck small octave D quarter note (followed by two quarter rests) and repeated thru Bar 5 to (Bar 6) E quarter note (repeated next three bars). In Bar 2, two *sord* horns play small octave and Line 1 A [written E] dotted half notes tied thru Bar 9 at least. Clarinet I (in "A") play tied notes as well. After a quarter rest in Bar 4, the harp plays small octave and Line 1 A to G quarter notes to (Bar 5) F# to E to D quarter notes and also a gliss here from Line 1 D dotted half note gliss line down to (Bar 6) Great octave E quarter note. Etc.

“Classroom” (also “Chip’s Classroom” according to the cue sheets). Cue # 7064, :30 duration, 32 bars. Key signature of two sharps.

Violins I are divided into two staves with two violins in the top staff, and two violins in the bottom staff. The same arrangement applies to violins II. In 3/4 time the bottom staff violins I play small octave B up to Line 1 D to F# quarter notes down to (Bar 2) small octave G dotted half note tied to next two bars. After two quarter rests in Bar 2,

the bottom staff violins I also show Line 2 G/Line 3 C# tenuto quarter notes to (Bar 3) same G/C# tenuto quarter notes (followed by a quarter rest) to same G/C# tenuto quarter notes to (Bar 4) G/C# tenuto quarter notes (followed by two quarter rests). Top staff violins I in Bar 2 (after two quarter rests) also play this pattern on Line 2 A/Line 3 F# tenuto quarter notes in the same pattern. After a quarter rest, bottom staff violins II in Bar 1 play small octave B/Line 1 D half notes to (Bar 2) A/middle C# dotted half notes now played bowed trem and repeated next two bars. Muted violins II top staff in Bar 2 play Line 1 A/Line 2 C#/F# dotted half notes tied to next three bars. Violas 3-4 play small octave G#/B dotted half notes to (Bar 2) G/B dotted half notes bowed trem (repeated next bar) to (Bar 4) G/A dotted half notes trem (repeated next bar). Violas 1-2 play Line 1 D/F# quarter notes at the end of Bar 1 to (Bar 2) Line 1 E dotted half note to (Bar 3) F# dotted half note to (Bar 4) E dotted half note. VC in Bar 2 play small octave G quarter note followed by two quarter rests. Etc.

“2<sup>nd</sup> Montage” (also “Montage Sequence” according to the cue sheets). Cue # 7068, 1:08 duration. Key signature of one sharp. *Attacca* in Cut time, 83 bars.

Violins I play *ff* descending legato quarter notes Line 3 Eb-D-C-Line 2 Bb to (Bar 2) A half note to G to A quarter notes down to (Bar 3) F# to E quarter notes to D half note tied to (Bar 4) half note up to Line 3 D half note to (Bar 5) Line 3 E-D-C-Line 2 B quarter notes to (Bar 6) A half note to G to A quarter notes to (Bar 7) F# to E quarter notes to D half note. Violins play this an octave lower register (*8 basso*). Violas play Line 1 Eb-D-C-small octave Bb quarter notes to (Bar 2) A up to middle C half notes down to (Bar 3) A whole note tied to half note next bar up to Line 1 D half note to (Bar 5) E-D-C-small octave B quarter notes to (Bar 6) A up to D half notes to (Bar 7) small octave A whole note. VC/CB play small octave C whole note tied to whole note next bar to (Bar 3) D whole note tied to next bar to (Bars 5-6) C tied whole notes. Pos in Bar 1 play small octave C/G/Line 1 Eb quarter notes (followed by rests) returning in Bar 4 on D/F/Line 1 D whole notes. Horn I plays small octave A whole note tied to whole note next three bars. Trumpet I in “A” also plays (unsure of the note). Two flutes play Line 2 G whole note tied to half note next bar (followed by rests) returning in Bar 5 on G whole note tied to half note next bar. Two oboes play Line 1 Eb/G whole notes tied to next bar to (Bar 3) D/A whole notes tied to next bar to (Bar 5) E/G tied whole notes. Two “A” clarinets start to play in Bar 3. Two Fags in Bar 1 play small octave G/middle C whole notes tied to next bar to (Bar 3) F#/Line 1 D whole notes tied to whole notes next bar. Etc.

[Chip’s After Farewell Dinner] Cue # 7069, :10 duration.

[The Manchester] unknown composer, 1 minute duration.

[Praeludia # 6] Rheinberger, 1:12 duration.

“Headmaster’s Sequence” Cue # 7067 (?), :37 duration. Violins I in 3/4 time sound *p* Lines 2 & 3 G# dotted half notes bowed trem (repeated next bar) to (Bar 3) A dotted half notes trem (repeated next few bars). The solo violin in Bar 2 play small octave

B up to Line 1 D to F# legato quarter notes to (Bar 3) F# dotted half note up to (Bar 4) Line 2 F# dotted half note to (Bar 5) E dotted half note. Violas in Bar 2 play *p dolce* small octave G#/B to B/Line 1 D to D/F# legato quarter notes to (Bar 3) C#/F# dotted half notes tied to next bar. VC in Bar 3 play Great octave D/A dotted half notes tied to next few bars. Etc.

[The Sherwood Foresters] Unknown composer, :32 duration.

[Praeludia # 2] 2:02 duration.

[Chimes]

“Chip’s Room (Voices Montage)” (also “Mr. Chips Room” in the cue sheets), *Largo* in C time, cue # 7065 dated 5-9-19, also cue # 27, 36 bars (29 used). :45 duration.

The bottom staff of the organ *16 ft ped* play *pp* Great octave A whole note tied to Bar 7 (held fermata there) and then tied again thru Bar 11 (Bars 12-13 cut). After a half rest in Bar 1, violins I play *p* Line 1 D half note to (Bar 2) small octave Bb/Line 1 G whole notes to (Bar 3) A/F# whole notes (with the F# tied to whole note next bar) to (Bar 5) Bb/G whole notes (with the G tied to whole note next bar) to (Bar 7) G#/Line 1 E whole notes held fermata. After a half rest in Bar 1, violins II play small octave A half note up to (Bar 2) Line 1 Eb whole note to (Bar 3) D whole note tied to next bar to (Bar 5) Eb whole note tied to next bar down to (Bar 7) small octave B whole note held fermata. After a half rest in Bar 1, violas play small octave F# half note up to (Bar 2) middle C# whole note to (Bar 3) C whole note tied to next bar to (Bar 5) Db whole note tied to next bar down to (Bar 7) small octave D whole note held fermata. VC play Great octave A whole note tied to whole note next bar. After rests in Bar 3, they then play *p* small octave F# 8<sup>th</sup> to (Bar 4) same F# quarter note legato to G up to B 8ths to A to F# quarter notes to (Bar 5) G quarter note (followed by two quarter rests and an 8<sup>th</sup> rest) to G 8<sup>th</sup> to (Bar 6) G quarter note to A-middle C 8ths down to Bb down to G quarter notes to (Bar 7) E whole note held fermata. CB are bowed trem on Great octave A whole note thru Bar 7 (held fermata there) and then A trem again thru Bar 11.

In Bar 3, the boy’s voice sings “We shall re-mem-ber on Line 2 D quarter note to D dotted 8<sup>th</sup> to D 16<sup>th</sup> to D quarter note down to Line 1 A quarter note tied to whole note next bar up to (Bar 5, with the same lines) Line 2 Eb quarter note to Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to Eb quarter note down to Line 1 Bb quarter note tied to whole note next bar. Bar 6 is an optional cut. Bar 7 or Bar 8 is cued for “Headmaster of Brookfield.” In Bar 8 the violins and violas play the melody line *piu mosso* of Line 1 (small octave for the violas) F dotted 8<sup>th</sup> to F 16<sup>th</sup> up to A quarter note up to Line 2 C (Line 1 for violas) quarter note to D-E 8ths crescendo to (Bar 9) F quarter note to E-F 8ths to D to C quarter notes decrescendo. Violins II are bowed trem on small octave A/middle C half notes up to F/A half notes crescendo to (Bar 9) A/Line 2 C half notes down to F/A half notes trem. VC play small octave F whole note tied to whole note next bar, and CB still trem on Great octave A whole note repeated again. In Bar 14 Kathie says “Hello!” Bar 15 in 3/4 time

starts the *Waltz tempo* section. The timp is trem rolled on Great octave A dotted half note (repeated next three bars). Violas play Line 1 C up to E to G tenuto quarter notes to (Bar 16) same G dotted half note tied to next two bars. The organ in Bar 16 plays *pp* Great octave D/small octave A/middle C/E/G (A min 7<sup>th</sup>) dotted half notes tied to next bar. After a quarter rest in Bar 16, violins II play small octave A/middle C quarter notes to same A/C quarter notes (repeated next two bars). After two quarter rests, violins I play Line 2 C/E/G tenuto quarter notes to (Bar 17) same quarter notes (followed by a quarter rest) down to A/C/E tenuto quarter notes to (Bar 18) same quarter notes (followed by two quarter rests). After a quarter rest, VC pluck pizzicato small octave E/G to E/G quarter notes (repeated next two bars). CB pluck small octave D quarter note followed by two quarter rests (repeated next two bars). Cue 34 (*Largo* tempo-marking) is cued for “Killed in action.” Etc.

[Chimes]

[Brookfield School Song] 1:28 duration

“Finale (End Titles)” I believe this starts with “I gave you my word.” Violas I were originally written starting Line 2 register but I suppose the composer later changed his mind and wrote “8” basso underneath and also “tone lower” (?). In the key signature of two sharps, the original written notes are Line 2 D tenuto dotted 8<sup>th</sup> to D 16<sup>th</sup> up to F# quarter note up to A quarter note to B up to Line 3 C# 8ths to (Bar 2) D quarter note to C# dotted 8<sup>th</sup> to D 16<sup>th</sup> down to Line 2 B to A quarter notes up to (Bar 3) Line 3 D quarter note to C# dotted 8<sup>th</sup> to D 16<sup>th</sup> down to B quarter note to A-G 8ths, and so forth. Violas II play small octave A up to Line 1 E half notes to (Bar 2) D/F# half notes down to B/D to A/D quarter notes to (Bar 3) D/F# half notes, and so forth. Violas play small octave F# to E half notes to (Bar 2) B half note down to D-D quarter notes, and so forth. VC play small octave D to C# half notes to (Bar 2) Great octave B half note down to G-G quarter notes. Etc.

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-Land of the Pharaohs (1955) \*\* [music \*\*\*]

[http://www.amazon.com/Land-Pharaohs-Jack-Hawkins/dp/B000OHZJIW/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292902551&sr=1-1](http://www.amazon.com/Land-Pharaohs-Jack-Hawkins/dp/B000OHZJIW/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292902551&sr=1-1)  
[reviewed May 27, 2011]

If you listen to the Main Title you may note that the opening five-note theme is polysyllabic-based: “Land-of---the-Pha---Raohs....” Many composers did this technique of organizing their themes on syllables, especially Max Steiner.

This spectacle antiquity-era Egyptian film was one of several in this period of film history (including *The Egyptian*, *Ten Commandments* a year later, and years later, *Cleopatra*, and others). Despite being directed by Howard Hawks, it’s not a very good movie! There is a scene in the movie when cowardly soldiers are thrown to the crocodiles. Perhaps this film should’ve been thrown to the crocodiles as well! Hawks didn’t like it, the American public didn’t like it, and I didn’t like it except for a few

interesting scenes. Hawks took off three years after this distasteful experiment-turned-failure project (probably the Egyptian sand in his mouth!) before he did another picture—this time a highly successful John Wayne movie, *Rio Bravo*.

Speaking of crocodiles, go to 00:16:30 of the dvd. The cowardly men are thrown into the pit of crocodiles, denied an afterlife. At 00:16:40 Vashtar (played excellently by James Robertson Justice, perhaps best known for his role in *Guns of Navarone*) comments: “Strange religion to deny the future to one who fails in the present.” Very astute observation, one that could very easily apply to conservative Christian beliefs that will condemn a soul to eternal hell if he doesn’t make Jesus his lord & savior! It applies to reincarnation when Edgar Cayce in trance was asked:

Case 826-8:

**Q)** If a soul fails to improve itself, what becomes of it?

**(A)** That’s why the reincarnation, why it reincarnates; that it MAY have the opportunity.

The music was composed by Dimitri Tiomkin who had already worked with Hawks’ films before (and later in *Rio Bravo*). The composer gave the picture the TTT (Typical Tiomkin Treatment): bombastic, over-the-top, and showy. There is no particular cue that stands out for me (unlike, say, *Old Man & the Sea*, *High & the Mighty*, *Guns of Navarone*, etc.) but nobody could mistake Tiomkin in this movie for anybody else! His music makes the picture more tolerable (to *hear*, not to *watch*!). This movie is simply shallow. You don’t care for anybody in it except the James Robertson Justice character. Pharaoh Phufu is a materialistic shit—or is it Khufu? Where’s Yul Brynner when you need him! At least he would’ve been more dynamic in the role—and no British accent! But get the dvd (cheaply, mind you) because you will learn from Peter Bogdanovich’s excellent commentary. At about 1 hour and 38 minutes into the film he mentioned how he read an unpublished book on the making of the movie by Noel Howard, I believe. Interesting.

A nice freeze-frame set night scene is located at dvd 00:53:02 when Captain Trench (Sydney Chaplin) stands before Nellifer (Joan Collins). I like the composition of the shot, the rich blues, the shadows, etc. It would’ve fit nicely in all thee great shots later in *Cleopatra*.

-The Man Who Knew Too Much (1955) \*\*\* [music \*\*\*]

[http://www.amazon.com/Man-Who-Knew-Too-Much/dp/B000055Z4M/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292902618&sr=1-3](http://www.amazon.com/Man-Who-Knew-Too-Much/dp/B000055Z4M/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292902618&sr=1-3)

This is a rather weak Hitchcock film but it has its moments. I discussed the score in various places, including here:

<http://www.filmscorerundowns.net/blogs/9.pdf>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3318>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3169>

-Cheyenne: First Season (1955) \*\*\*

[http://www.amazon.com/Cheyenne-Complete-Season-Clint-](http://www.amazon.com/Cheyenne-Complete-Season-Clint-Walker/dp/B000EQ46H8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292902702&sr=1-1)

[Walker/dp/B000EQ46H8/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292902702&sr=1-1](http://www.amazon.com/Cheyenne-Complete-Season-Clint-Walker/dp/B000EQ46H8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292902702&sr=1-1)

-The Haunting (1963) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Haunting-Julie-](http://www.amazon.com/Haunting-Julie-Harris/dp/B00009NHB6/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292902804&sr=1-2)

[Harris/dp/B00009NHB6/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292902804&sr=1-2](http://www.amazon.com/Haunting-Julie-Harris/dp/B00009NHB6/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292902804&sr=1-2)

I love this “ghost” type of movie—although you never see a ghost! You certainly “hear” the ghosts many times in the movie! Everything is suggestive, moody, darkly atmospheric. The ghost is really Hill House itself. It’s not a case of a disembodied “house guest” but the “House Ghost.” Besides the ghost and fear-factor is the parallel plot undertone of Eleanor (Julie Harris) really having a nervous breakdown. It’s not *all* about Nell because Theo especially and finally the others also detect a ghostly disturbance within the mansion. The house itself is grotesque, distorted, and Wise with his past editing skills (*Citizen Kane*, for instance) was about to manipulate scenes and exaggerate others (such as a 28 “distortion wide angle lens for certain scenes). I highly recommend that you listen to the audio commentary because all of the principals discuss the making of the film. Harris talked about how she was depressed during this film, how she would cry during even makeup sessions, how she felt isolated. Russ Tamblyn and Claire Bloom talk about this as well—that she seemed very aloof and unfriendly during the shooting, not go to dinner with the other actors, but that was her way to stay into character. Wise offered many insights. He talked about how he used infrared film for the house scene (black sky during the day); how he decided to use black & white for this kind of movie for best mood effectiveness; how he had to use a lot of voiceovers in order to get into Eleanor’s head (this was a movie, not a book where you can read the author’s description of the characters’ train of thoughts). At dvd 00:21:25 he stated that Humphrey Serle wrote a “marvelous score.” He would usually ask a composer first to watch the whole edited movie and ask where he thought the music should be placed, and then the composer and director would work out differences.

One of my favorite sections of the movie is the first haunting scene starting at 00:40:25 when you see the staircase in the middle of the night and the slowly approaching pounding that intensifies crescendo. The effective use of sound is top-notch here. I remember I was really scared here when I first saw the movie in its original release when I was thirteen. About the only other movie I was genuinely apprehensive and at the edge of my seat was when my wife & I saw Carpenter’s remake of *The Thing* at the dark theater! Another great scene was at 1:10:35 when Nell is getting cold sweats seeing the moonlight/cloud changes on the wall, distorting the wall work images in shadows. Wise did a scary job here.

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-The Seventh Seal (1957) \*\*\*\* [music \*\*]

[http://www.amazon.com/Seventh-Seal-Criterion-Collection/dp/6305174083/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292902874&sr=1-3](http://www.amazon.com/Seventh-Seal-Criterion-Collection/dp/6305174083/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292902874&sr=1-3)

A classic strange tale about life, meaning (or not!) and ultimate death. Of course this is an Ingmar Bergman movie! I especially like Jons, the Squire. I enjoyed watching the movie at the same time listening to the excellent audio commentary by Peter Cowie. I like this Bergman movie better than his next one, *Wild Strawberries*. Woody Allen would revisit the death theme in a different time period in a hilarious comedic treatment! The gods like to laugh, so the Woody Allen version is most favored by them (and me!). The last laugh was on Bergman who believed in absolute nothingness after death. He will continue to exist in some manner whether or not he believed he would not. It would've been better in his years here if his beliefs fitted reality, but if they did not (as in his case) it did not change reality one tiny bit! Meanwhile his sense of meaninglessness made for an interesting filmmaking perspective!

-7<sup>th</sup> Voyage of Sinbad (1958) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/7th-Voyage-Sinbad-Kerwin-Mathews/dp/B00001W9GA/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292902954&sr=1-3](http://www.amazon.com/7th-Voyage-Sinbad-Kerwin-Mathews/dp/B00001W9GA/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292902954&sr=1-3)

An entertaining enough kids fantasy movie strongly featuring Ray Harryhausen's dynamation effects and Bernard Herrmann's gorgeous music! I did a rundown of the score:

<http://www.filmscorerundowns.net/herrmann/sinbad.pdf>

-Night Crossing (1982) \*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Night-Crossing-John-Hurt/dp/B0000DZTIN/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292903034&sr=1-1](http://www.amazon.com/Night-Crossing-John-Hurt/dp/B0000DZTIN/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292903034&sr=1-1)

This is a rather dour Disney movie but the music by Jerry Goldsmith is exceptionally fine. Quite soaring symphonic series of cues! I already did a relatively short rundown of the score:

<http://www.filmscorerundowns.net/goldsmith/nightcrossing.pdf>

-The Command (1954) \*\*\* [music \*\*\* 1/2]

<http://www.wbshop.com/Command-The/1000088150,default,pd.html?cgid=ARCHIVE>

Good, energetic western and a commanding score by Dimitri Tiomkin! I discussed this score in Blog # 40:

<http://www.filmscorerundowns.net/blogs/40.pdf>

-House of Wax (1953) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/House-Wax-Vincent-Price/dp/B00009NHBC/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292904647&sr=1-1](http://www.amazon.com/House-Wax-Vincent-Price/dp/B00009NHBC/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292904647&sr=1-1)

I really like this bizarre or macabre mystery (less “horror”) movie from Warner Bros! The rainy night scene Main Title credits is quite atmospheric. The cast is very strong: Vincent Price is perfectly cast; Carolyn Jones is terrific in her brief appearance; Paul Picerni (playing Scott Andrews) is the handsome, likeable, winning smile boyfriend of Phyllis Kirk (playing Sue Allen); Dabbs Greer is a police Sergeant that I like a lot (I’m A Dabbs Greer fan!); Paul Cavanagh is a proper-speaking (sounding British!) rich man (I like him too); Charles Bronson plays a real character, Igor, the deaf-mute; and so on. Here’s a picturesque website on the movie:

The early 1900’s New York City is a highly atmospheric period

<http://www.horror-talk.com/reviews/378-house-of-wax-1953.html#>

I always get a lot of chuckles from this movie, perhaps unintended by the writers and producer! This is true whenever I see Igor, especially when he was all dressed up in the opening of Jarrod’s House of Wax (Chamber of Horrors) watching the paddleball barker with a stupid but fascinated grin (dvd 00:44:01)! If you freeze-frame or frame skip at 00:44:08 you’ll see Igor starting to move his right hand out to the paddleball man—but the scene cuts abruptly, so I wonder what was intended and actually filmed here but later edited out? I really liked that whole sequence there in Chapter 15—the paddleball man (00:44:39 is a nice freeze-frame)—and “Well, there’s someone with a bag of popcorn!” as the 3-D effect causes the ball to be stretched out to the movie audience (really clever!); the girlfriends trio (especially Milly, the one wearing the gray dress who faints a lot!); I loved Vincent Price with his calm (but chilly underneath) voice giving a mildly gruesome tour guide of his wax horrors. By the way, Paul Picerni just died a few months ago (Jan 12). He was 88 years old. He did a tremendous amount of work on motion picture and television. Highly admirable experience. Of course he played FBI agent Lee Hobson in *The Untouchables* (starring Robert Stack). He should’ve been in the *Godfather* movies by Coppola. Now: Of course don’t forget another enjoyable part of the movie—the Can Can girls! You’ll see them in Chapter 20. My favorite Can Can girl of the eight is a blonde located at 00:59:19 for several seconds. She is the one at the far right of the screen. Apparently, according to IMDB, Grace Lee Whitney (Janice Rand fame in Season One of *Star Trek*) is one of the girls! If so, I could not specifically identify her. She was probably one of the brunettes not shown very clearly.

Perhaps the real star that permeated the entire movie was David Buttolph (his music!). As a side note, Max Steiner’s music for the artistic theatrical trailer (an impressionistic art show that shows nothing from the movie itself!) is pretty darn dynamic! Scary stuff! You can see and hear it as a special feature on the dvd. I wonder why Steiner wrote the trailer music—was he initially picked to write the complete score for the movie?? If so, what happened? Back to Buttolph: I consider his score for this movie to be one of his best. I was really impressed by it and specifically had it pulled for me at Warner Bros. Archives. I did some hand-copying and also had some xeroxes made.

“Main Title” Reel 1/1, 10 pages, 38 bars. Maurice DePackh orchestrated this cue dated 2/24/53. As the Warner Bros. logo appears for several seconds, the first three bars of the Main Title reflect that. Two trombones and a bass Pos sound *ff open* small octave C dotted half note in 3/4 time down to (Bar 2) Great octave G dotted quarter note to F 8<sup>th</sup> up to small octave Db to C 16ths to Great octave Bb 8<sup>th</sup> tied to dotted half note next bar decrescendo hairpin. The C. Fag plays the same as the Pos. 4 VC/2 CB are also *col* the Pos. The tuba plays forte Great octave C dotted half note up to (Bar 2) G dotted quarter note to F 8<sup>th</sup> down to Db-C 16ths down to Contra-octave Bb 8<sup>th</sup> tied to (Bar 3) dotted half note decrescendo hairpin. The timp is trem rolled forte on small octave C dotted half note crescendo down to (Bar 2) G 8<sup>th</sup> (followed by an 8<sup>th</sup> and two quarter rests). After a quarter rest in Bar 3, the timp is trem rolled *f > p* on Great octave Bb half note. The piatti sounds *f* a diamond-shaped half note let vibrate in Bar 3 (followed by a quarter rest). Piano I sounds *f* Contra-octave and Great octave (bottom staff) and small octave (top staff) half notes let vibrate (followed by a quarter rest). After two quarter rests and an 8<sup>th</sup> rest in Bar 2, piano I plays Lines 2 & 3 C-D-E-G-A 32<sup>nd</sup> notes *ff* to (Bar 3) Lines 3 & 4 D 8ths (followed by rests). Piano II is *col* piano I.

After two quarter rests in Bar 1, piccolo I sounds *ff* Line 3 D quarter note down to (Bar 2) Line 2 B down to G 16ths to A 8<sup>th</sup> tied to half note to (Bar 3) Line 3 D sforzando-marked ( ^ ) dotted half note decrescendo hairpin. After two quarter rests, piccolo II plays Line 2 A quarter note down to (Bar 2) F# down to D 16ths to E 8<sup>th</sup> tied to half note to (Bar 3) A dotted half note. The oboe plays as piccolo I but an octave lower register. The English horn plays as piccolo I for the first two bars but an octave lower register to (Bar 3) Line 1 D [written Line 1 A] sforzando dotted half note. Clarinet I is *col* piccolo I (same register) but of course transposed since this is the transposing B-flat clarinet. So Line 3 D [written Line 3 E] quarter note, and so forth. Clarinet II is *col* piccolo I. Clarinet III plays *ff* Line 2 D [written E] quarter note to (Bar 2) Line 1 B down to G 16ths to A 8<sup>th</sup> tied to half note up to (Bar 3) Line 2 E [written F#] sforzando dotted half note decrescendo. The bass clarinet in Bar 2 plays small octave G [written A] dotted quarter note to F [written G] 8<sup>th</sup> up to Line 1 Db-C 16ths down to small octave Bb [written middle C natural] quarter note tied to dotted half note next bar. The bassoon plays as the oboe in the first two bars (Line 1 register) to (Bar 3) Line 1 A dotted half note. After two quarter rests in Bar 1, muted trumpet I sound *ff* Line 2 D [written E] quarter note down to (Bar 2) Line 1 B down to F 16ths up to A 8<sup>th</sup> tied to half note up to (Bar 3) Line 2 E [written F#] sforzando dotted half note decrescendo hairpin. Trumpets II-III (sharing the same staff\_ play Line 1 A [written B] quarter note down to (Bar 2) F# down to D 16ths to E 8<sup>th</sup> tied to half note to (Bar 3) Line 1 D/A sforzando dotted half notes. After two quarter rests and an 8<sup>th</sup> rest, 8 violins I plays *ff* Line 3 D-E-G-A 32<sup>nd</sup> notes legato to (Bar 3) Line 4 D dotted half note, while 8 violins II play this an octave lower register, and 4 violas two octaves lower.

In Bar 4 we start the House of Wax eerie theme. The theremin and novachord help to create a weird sound. The theremin in the *solo* or featured instrument sounding *mp* < Line 1 B half note up to Line 3 C half note down to (Bar 5) Line 2 F# dotted half note to E quarter note down to (Bar 6) C half note crescendo up to B half note down to (Bar 7 in 3/4 time) F dotted half note. The vibe sounds the exact same notes but as rolled

trem notes (notated like the bowed trem of the strings). The novachord plays Line 1 B/Line 2 C half notes up to Line 2 B/Line 3 C half notes down to (Bar 5) Line 2 D#/G half notes to E/F quarter notes down to (Bar 6) C/Db half notes up to B/Line 3 C half notes to (Bar 7) F/Gb dotted half notes. Flute III and clarinet I play Line 1 B half note with the gliss line up to Line 3 C half note gliss line down to (Bar 5) Line 2 F# half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest for a well-deserved breath!) to E quarter note down to (Bar 6) C half note gliss up to B half note gliss downward. Also in Bar 4 (dvd 00:00:09), flute I plays what appears to be a trill on Line 1 B half note and then a rapid 32<sup>nd</sup> note ascent up to Line 3 C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 5) Line 2 F# dotted half note trill down to E quarter note trill to (Bar 6) C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) up to Line 2 B half note trill and then a rapid descent of 32<sup>nd</sup> notes Bb-A-G-Bb etc. After a half rest in Bar 4, flute II plays Line 3 half note trill and then the rapid descent of 32<sup>nd</sup> notes to (Bar 5) F# 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 6) Line 2 C half note trill and then 32<sup>nd</sup> note ascent up to B 8<sup>th</sup> (followed by rests). The harp sounds *p* small octave B quarter note (followed by a quarter rest) to middle C quarter note (followed by a quarter rest) back to (Bar 5) B quarter note (followed by rests) to (Bar 6) middle C quarter note to B quarter note in that same rest pattern to (Bar 7 in 3/4 time) C quarter note (followed by a half rest). After a half and quarter rest in Bar 5, muted Pos I plays small octave B quarter note to (Bar 6) middle C-C quarter notes to B half note decrescendo. Three muted horns in Bar 4 sound *mp* small octave B-B [written Line 1 F#-F#] tenuto quarter notes to middle C [written G] tenuto half note to (Bar 5) B tenuto quarter note to same B tenuto half note to B quarter note up to (Bar 7) C-C tenuto quarter notes to B tenuto half note to (Bar 7) C-C-C tenuto quarter notes. All violins sound *mp* Line 1 A legato mini-slur to G# 8ths (crossbeam connected) to same G# to G 8ths to G-G# 8ths to G#-A 8ths to (Bar 5) A#-A 8ths to A-G# 8ths to G#-G 8ths to G-G# 8ths to (Bar 6) G-Gb 8ths to Gb-F to F-E to E-F 8ths to (Bar 7 in 3/4 time) F-E 8ths to Eb-D 8ths to Db-C 8ths. Violas play the same but an octave lower register. VC/CB/piano II play similarly but occasionally different notes. So Great octave A-G# 8ths to G#-G 8ths to G-F# 8ths to F#-F 8ths to (Bar 5) F#-G to G-G# to G#-A to A-G# to (Bar 6) Ab-A to A-Bb to A-G# to G#-G to (Bar 7) Ab-A to A-Ab to Ab-A 8ths. The bass clarinet plays the same but an octave higher register. The bassoon plays as the violas.

In Bar 8 (dvd 00:00:20), the music “accelerates” dramatically. Instead of 8<sup>th</sup> note figures, we have 16<sup>th</sup> note figures. The twelve violins are separated into three staves, four violins each. Top staff violins pluck *p* Line 1 F down to small octave Bb up to middle C to Eb 16ths (connected as a figure by two crossbeams) up to Ab down to Db to Eb to Gb 16ths up to Line 2 C down to Line 1 F to Gb up to Line 2 Db 16ths up to F down to Line 1 Bb-Line 2 C-Eb 16ths to (Bar 9 in 2/4 time) Line 2 Ab down to Db to Eb to Gb 16ths down to C down to Line 1 F-Eb-Gb 16ths to (Bar 19 in 4/4 time) Line 1 F# down to small octave B up to Line 1 D to E 16ths crescendo up to A down to D-E-G 16ths, and so forth. Back in Bar 8, middle staff violins pluck middle C up to F down to small octave Bb up to C 16ths up to Eb up to Ab down to Db to Eb 16ths up to Gb up to Line 2 C down to F to Gb 16ths up to Line 2 C up to F down to Line 1 Bb up to C 16ths. Bottom staff violins pluck small octave Bb up to middle C up to F down to Bb 16ths up to Db-Eb up to Ab down to Db 16ths up to F-Gb-Line 2 Db down to F 16ths up to Bb-Line 2 C-Line 2 F

down to Line 1 Bb 16ths. Violas pluck small octave Gb-Gb-Gb-Gb 16ths up to Bb-Bb-Bb-Bb 16ths up to Line 1 Db-Db-Db-Db 16ths up to Gb-Gb-Gb-Gb 16ths to (Bar 9 in 2/4 time) Bb-Bb-Bb-Bb 16ths down to Db-Db small octave Bb-Bb 16ths decrescendo hairpin to (Bar 10) G-G-G-G 16ths, to B up to Line 1 E to G 16ths in that pattern. Celli pluck small octave F 16<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 16ths (connected by two crossbeams) up to Ab 16<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Gb 16ths up to middle C to Bb up to Line 1 F to Eb 16ths in the same rest pattern. CB play Great octave Bb whole note crescendo down to (Bar 9) F tenuto half note decrescendo to (Bar 10) E whole note tied to half note next bar in 2/4 time. Flute I sounds *p* Line 1 F-F-F-Eb 16ths up to Ab-Ab-Ab-Gb 16ths crescendo up to Line 2 C-C-C-Db 16ths up to F-F-F-Eb 16ths. Flute II plays the first two figures the same as flute I to Gb-Gb-Gb-Gb 16ths up to Line 2 C-C-C-C 16ths. Clarinet I plays Line 1 C-C-C-C 16ths up to Eb-Eb-Eb-Eb 16ths to F-F-F-F 16ths up to Bb-Bb-Bb-Bb 16ths. Clarinets II-III play small octave Gb/Bb 16ths 4X to Bb/Line 1 Db 16ths 4X to (clarinet III only) Db-Db-Db-Db 16ths up to (clarinet II only) Gb-Gb-Gb-Gb 16ths. The bass clarinet plays small octave Bb [written C natural] whole note down to (Bar 9 in 2/4 time) F [written G] half note, and so forth. The contra-Fag plays *p* Great octave BB whole note down to (Bar 9) F half note. Pos play the same. The tuba plays Contra-octave Bb whole note up to (Bar 9) Great octave F half note to (Bar 10) E whole note tied to half note next bar. The theremin plays Line 2 BB tenuto half note crescendo down to Line 1 BB half note up to (Bar 9) Line 2 Bb half note to (Bar 10) Line 2 F whole note tied to half note next bar. Piano I plays *pp* small octave Gb/Bb/middle C/F 16ths 3X to Gb/Bb/C/Db 16ths to next figure of Bb/Line 1 Db/Eb/Ab 16ths 3X to Bb/Db/Eb/Gb 16ths, and so forth. Piano II plays this an octave lower register *con pedale*.

The music changes again in Bar 12 (dvd 00:00:29) in 4/4 time. After an 8<sup>th</sup> rest, all violins sound *mf espr* Line 3 C# tenuto 8<sup>th</sup> up to A tenuto half note tied to 8<sup>th</sup> note to F# tenuto 8<sup>th</sup> to (Bar 13) Eb tenuto 8<sup>th</sup> legato down to Line 2 G 8<sup>th</sup> > *pp* up to Bb half note tied to whole note next bar and whole note in Bar 15. The timpani is trem rolled *pp* on Great octave Bb whole note tied to quarter note next bar and tied to non-trem 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). The tuba plays Contra-octave Bb tenuto half note to another Bb half note tied to quarter and 8<sup>th</sup> notes next bar. The piano plays the same and also an octave higher register. The harp sounds Contra-octave and Great octave Bb quarter notes let vibrate (followed by rests). VC/CB play as the tuba but an octave higher register (Great octave Bb notes *p*). The same applies to the bass Pos. After a half rest, muted Pos I-II play *mf* small octave G/middle C tenuto half notes tied to quarter notes and 8ths next bar. After a half rest, muted trumpets play Line 1 Eb/F# tenuto half notes tied to next bar as given. The bass clarinet plays small octave Bb half note to another Bb half note tied to next bar as given, while the C. Fag plays this on Great octave Bb notes. After a half rest in Bar 13, flutes play *p* middle C#/F# half notes tied to dotted quarter notes next bar (followed by rests). The oboe plays this on Line 1 F# tied notes, the English horn on small octave B, clarinets on small octave G/B/Line 1 C# tied notes, and the bassoon on small octave G. The theremin returns in Bar 14 on Line 1 E up to A tenuto half notes to (Bar 15) F# tenuto whole note. In Bar 15 the muted horns sound *p* < > small octave Bb/middle C# [written Line 1 F/G#] tenuto 8ths legato to A/C 8ths to A/C tenuto 8ths legato to Bb/D 8ths tied to 8ths (followed by an 8<sup>th</sup> and quarter rest). Muted Pos play small octave E/G# tenuto 8ths legato to Eb/G 8ths to Eb/G tenuto 8ths to D/F#

8ths tied to 8ths. Flute I plays Line 1 E half note trill and then E-F#-G etc. gliss note to A 8<sup>th</sup> (followed by rests). After a half rest in Bar 15, flute II plays Line 1 A half note trill. Etc. Divisi arco violas in Bar 15 play as the combined Pos/horns. The same applies to the celli. [end session Tuesday, March 29, 2011 at 11:01 pm]

In end Bar 38 in 4/4 time, flute I plays *p* Line 2 Eb legato to E 8ths (crossbeam connected) to F#-G 8ths to A legato to Bb quarter notes. This seques to the next cue where the camera slowly moves right towards the Professor's wax works studio. Flute II plays Line 2 C-C# 8ths to D#-E 8ths up to F# to G quarter notes. The celeste in Bar 38 plays as the flutes but an octave lower register. After a quarter rest in Bar 37, violas sound *ppp* < *pp* > small octave Bb/middle C# half notes tied to whole notes next bar. Top staff celli here play small octave F half note tied to whole note next bar. Bottom staff celli and contrabasses plays Great octave A dotted half note in Bar 37 in 3/4 time tied to whole note in end Bar 38 in 4/4 time.

[resume session day off, Wednesday, March 30, 2011 at around 9:30 am:]

[The Wax Works] *Molto misterioso* in 2/2 time. Reel ½, 8 pages, 30 bars. DePackh orchestrated this one dated 2/25/53. Note: There is no cue title on the orchestrated title page. Dvd location 00:01:40. Scene: The cue ends on, "Hello, Matthew. What are you doing here so late?"

12 violins are used. I assume six are violins I that are in artificial harmonics (diamond-shape above each steadily progressing whole note in this cue). So we find violins I sounding *p* Line 2 F# whole note in harmonics (I believe sounding two octaves higher) with the diamond-shaped whole note a perfect 4<sup>th</sup> above that note [Line 2 B] legato to (Bar 2) F whole note [Bb harmonics note] to (Bar 3) E whole note [Line 2 A harmonics note] to (Bar 4, *meno*) Eb whole note [Ab harmonics note placement] to (Bar 5) D whole note [G harmonics note] to (Bar 6) Db whole note [Gb harmonics note] to (Bar 7) C whole note [F harmonics note] down to Line 1 B whole note to (Bar 9) Bb whole note. Then these violins become *nat* starting in Bar 10 *pp* on Line 3 A whole note down to (Bar 11) G# whole note down to (Bar 12) D whole note (then silent in Bars 13-14).

Back in Bar 1, violins II are bowed trem, *sul pont* effect on Line 3 F# whole note to (see violins I thru Bar 9 but of course an octave higher register) to (Bar 10) Line 3 F whole note non-trem down to (Bar 11) Line 2 B whole note non-trem to (Bar 12) G whole note (silent next two bars). After a half rest in Bar 1, 4 celli play Great octave F# half note legato up to (Bar 2) small octave G whole note down to (Bar 3) C whole note. After a half rest in Bar 4, VC then play Great octave F half note up to (Bar 5) Gb whole note down to (Bar 6) Great octave Bb hole note. After a half rest in Bar 7, VC play Great octave Eb half note legato up to (Bar 8) small octave Fb whole note down to (Bar 9) Great octave Ab whole note decrescendo hairpin. Then in Bar 10 they play Great octave A half note to another A half note tenuto, *p* up to (Bar 11) small octave D# whole note up to Bb whole note (silent next two bars). Pos sound *p* the same as the VC in Bars 1 thru 6. Two CB in Bar 1 play *p* Great octave and small octave F# whole notes tied to next two bars to (Bar 4) F whole notes tied to next two bars to (Bar 7) Eb whole notes tied to next

two bars to (Bar 10) D whole note (silent in Bars 11-12) to (Bar 13) F whole notes tied to next bar. The piano in Bar 1 is trem between Contra-octave and Great octave F# whole notes thru Bar 3, then F notes in Bars 4-6, then Eb notes in the next three bars to (Bar 10) B half notes trem to quarter notes non-trem. The oboe in Bar 1 sounds *p* Line 2 A# whole note to (Bar 2) B whole note to (Bar 3) Line 3 C whole note. Then it sounds in Bar 4 Line 2 A whole note to (Bar 5) Bb whole note to (Bar 6) Gb whole note. Then in Bar 7 it sounds F dotted half note to F# quarter note to (Bar 8) G whole note down to (Bar 9) D whole note. In Bar 4, muted horns play *mf* > small octave B/Line 1 F# [written F#/Line 2 C#] *rinforzando* whole note tied to whole notes next bar *dim* and tied to 8ths in Bar 6 (followed by rests). In Bar 6, muted trumpets play Line 1 D/A whole notes tied to next bar. After a half rest in Bar 3, the harp plays *p* Line 1 E/G/B/Line 2 C/G quarter notes “let it sound” followed by a quarter rest. After a half rest in Bar 6, the celeste (*ped*) plays small octave D/A/Line 1 D/Line 2 C quarter notes (followed by a quarter rest). After a half rest in Bar 7, the bass clarinet joins in to play *p* small octave Eb [written F] half note crescendo up to (Bar 8) Line 1 Fb [written Gb] tenuto whole note down to (Bar 9) small octave Ab whole note to (Bar 10) A half note tied to 8<sup>th</sup> and 16<sup>th</sup>. In Bar 10, flutes come to play now on Line 2 F/A whole notes to (Bar 11) Line 1 B/Line 2 G# whole notes to (Bar 12) G/Line 2 D whole notes. In Bar 13, clarinets play *p* Line 1 Eb/Ab [written F/Bb] whole notes to (Bar 14) F/Bb whole notes to (Bar 15) G/Line 2 C half notes tied to 8ths and 16ths decrescendo. The bass clarinet in Bar 13 plays small octave F whole note tied to next bar and tied to half note and 8<sup>th</sup> and 16<sup>th</sup> in Bar 15. Fags play *p* small octave C/Gb whole notes to (Bar 14) D/Ab whole notes to (Bar 15) E/Bb half notes tied to 8ths and 16ths (followed by a 16<sup>th</sup> and quarter rest).

In Bar 15 (00:02:13), violins I return to sound *ppp* < Line 2 C whole note legato to (Bar 16) Db whole note *p* to (Bar 17) Eb whole note to (Bar 18) E whole note tied to whole note next bar to (Bar 20) F up to Ab half notes, and so forth. Violins II play Line 1 G whole note to (Bar 16) Ab whole note to (Bar 17) Bb whole note to (Bar 18) B whole note tied to next bar to (Bar 20) Line 2 C up to Eb half notes. Violas play small octave Bb whole note to (Bar 16) middle Cb whole note to (Bar 17) Db whole note to (Bar 18) D whole note tied to next bar to (Bar 20) E up to Gb half notes. VC top staff play *ppp* < small octave E whole note up to (Bar 16) Gb whole note to (Bar 17) G whole note to (Bar 18) G# whole note tied to next bar to (Bar 20) A up to middle C half notes. Bottom staff celli and contrabasses play Great octave F whole note tied thru Bar 20 at least. In Bar 18 (dvd 00:02:20) the chimes sound Line 2 C# to same C# half notes to (Bar 19) C# whole note. The chimes strike softly upon seeing the Joan of Arc wax work. Interesting tonalities in this sequence here. Remember that the F tone is sustained throughout like a drone. If I read them right, in Bar 15 you hear the combined C Dom 7/11<sup>th</sup> chord (C/E/G/Bb/F) to (Bar 16) Db Dom 7/11<sup>th</sup> (Db/F/Ab/Cb/Gb) to (Bar 17) Eb Dom 9<sup>th</sup> (Eb/G/Bb/Db/F). Bars 18-19 I'm not sure of (C#/E/G#/B/D/F perhaps). Then in Bar 20 we initially have the F major 7<sup>th</sup> chord F/A/C/E to F/Ab/C/Eb/Gb. There is more tonal ambivalence in the opening of the cue since we the CB and piano sustained on F# and yet in Bar 2 the violins sound F natural and the VC on G and the oboe apparently on B—so moderate dissonance here for the unsure night scene depicted on the screen.

[The Professor Greets Sidney Wallace] Reel 1/3, 16 pages, 69 bars. *Mod con movimento* in 3/4 time. Orchestrated by DePackh dated 2/27/53. Dvd location 00:04:26.

Strings are soli in the first two bars as Jarrod walks up to the front entrance to greet rich Sidney Wallace and his friend. All 12 violins sound *mp* Line 1 D# 8<sup>th</sup> legato mini-slur up to F# quarter note to E stand-alone 8<sup>th</sup> up to G# to A 8ths (crossbeam connected) down to (Bar 2) D# 8<sup>th</sup> up to G# quarter note down to stand-alone E 8<sup>th</sup> up to A-B 8ths (crossbeam connected) to (Bar 3) Line 2 C# dotted half note decrescendo hairpin. Violas are *col* the violins but an octave lower register (small octave register). Four VC play as the violas in the first two bars to (Bar 3) small octave A dotted half note (top staff) and small octave D dotted half note (bottom staff). CB show up in Bar 3 on Great octave and small octave F# whole notes *p* >. Horns in Bar 3 sound *ppp* small octave A/middle C# [written Line 1 E/G#] dotted half notes tied to 8ths and 16ths next bar (followed by a 16<sup>th</sup> and two quarter rests). The English horn in Bar 3 plays *p* Line 1 G# [written Line 2 D#] 8<sup>th</sup> to F# [written C#] dotted quarter note tied to quarter note and tied to 8<sup>th</sup> note next bar (followed by rests). After a quarter rest in Bar 3, the flute plays Line 1 E-F# 8ths up to A-Line 3 C# 8ths down to (Bar 4) Line 2 A 8<sup>th</sup> (followed by rests). In Bar 4, violins I play Line 2 A down to F# 16ths to G# 8<sup>th</sup> tied to 8<sup>th</sup> note up to C# 8<sup>th</sup> down to next figure of Line 2 G# down to E 16ths to F# 8<sup>th</sup> tied to 16<sup>th</sup> next bar (followed by rests). Violas in Bar 4 play middle C#/A quarter notes legato down to small octave B/Line 1 G# quarter notes to A/F# quarter notes to (Bar 5) Line 1 D/G dotted half notes crescendo to (Bar 6) D#/G# tenuto dotted half notes held fermata and decrescendo hairpin. VC in Bar 4 play small octave F# dotted half note to (Bar 5) Great octave B/small octave G dotted half notes to (Bar 6) D#/B# dotted half notes held fermata. CB return in Bar 5 to play small octave E dotted half note to (Bar 6) G (perhaps it should be G# if I hand-copied it wrong on G) tenuto dotted half note held fermata. Violins II in Bar 5 play Line 1 D/G dotted half notes crescendo to (Bar 6) D#/G# dotted half notes held fermata. The harp is arpeggiando in Bar 6 on small octave E/B/Line 1 D/G quarter notes. Clarinets in Bar 4 play Line 1 A/Line 2 D quarter notes to G#/C# quarter notes to F#/B quarter notes to (Bar 5) D/D quarter notes followed by rests. Fags in Bar 4 play middle C#/F# quarter notes to small octave B/Line 1 E quarter notes to A/D quarter notes to (Bar 5) E/B quarter notes followed by rests. After an 8<sup>th</sup> rest in Bar 5 (00:04:36), the oboe plays *p* Line 2 G down to F# to D 16ths down to Line 1 A to B 8ths up to Line 2 D-F# 8ths down to (Bar 6) D# tenuto dotted half note held fermata.

Skipping to Bar 14 (dvd 00:05:06), divisi violins I play *pp* Lines 2 & 3 D half notes tied to 8<sup>th</sup> notes down to Lines 1 & 2 A to G 16ths to A quarter notes tied to (Bar 15) whole notes. Violins II are bowed trem on Line 1 D# whole note to (Bar 15) E whole note bowed trem. Violas are bowed trem on small octave F# whole note to (Bar 15) G whole note. VC are bowed trem on small octave C whole note to (Bar 15) same C whole note. CB are non-trem on small octave E whole note in both bar. Horns play small octave F#/Line 1 D# [written C#/A#] whole notes to (Bar 15) G/Line 1 E whole notes. Fags play Great octave E/small octave C whole notes in both bars.

In Bar 16 (dvd 00:05:15) we come to a new section of music (two bar lines traverse down the entire cue at the end of Bar 15) in 2/2 time with the tempo-marking of *modto orientale* as the Professor gives a brief tour guide first on the wax works of Cleopatra and Mark Anthony. After a quarter rest, three flutes play *p stacc.* (staccato with a dot over each note). Actually the dots are placed in Bar 16 followed in Bar 17 with *stacc.* (no dots needed to be placed with that direction). So we find Line 2 E/G/B staccato 8ths to D#/F#/A# staccato 8ths (crossbeam connected) to E/G/B stand-alone staccato 8ths (followed by an 8<sup>th</sup> rest) to C/E/G to B/D#/F# staccato 8ths to (Bar 17) C/E/G 8ths (followed by an 8<sup>th</sup> rest) to A/Line 2 C/F 8ths to G/B/E 8ths (crossbeam connected) to F#/A/Line 2 D 8ths to G/B/E 8ths (crossbeam connected) to F/A/middle C 8ths to E/G/B 8ths. Fags play Great octave E/B whole notes tied to next bar at least. The tambourine “with 2 fingers” play four 32<sup>nd</sup> notes to 8<sup>th</sup> note figure (followed by a quarter and half rest) and repeated next bar at least. After a half rest, the cymbal (not sure if they are finger cymbals or not) sound an x-headed quarter note (notated on the middle line of the staff) down to x-headed quarter note (notated on the bottom space of the staff) and repeated next bar at least. The harp at the end of Bar 15 is gliss from small octave C quarter note gliss line up to (Bar 16) I believe Line 3 B quarter note. After a quarter rest on the bottom harp staff, the harp then plays Great octave B up to small octave B down to Great octave B quarter notes down to (Bar 17) E up to B up to small octave B down to Great octave B quarter notes. The piano top staff plays *ppp* Line 4 B-B-B-B staccato 32<sup>nd</sup> notes to B 8<sup>th</sup> (followed by a quarter and half rest) and repeated at least next bar. This was notated on Line 2 B notes with the *16va* above the notes. The bottom staff shows Line 3 B notes in the same pattern, notated as Line 2 B notes with the *8va* ottava above the notes. Violins are bowed trem *ppp* on Lines 2 & 3 B whole notes thru at least next bar (I only hand-copied thru Bar 17!). Violas are silent here. After a quarter rest in Bar 16, VC top staff pluck *pizz* Great octave B up to small octave B down to Great octave B quarter notes (repeated next bar). Bottom staff celli are *arco div* on Great octave E/B whole notes tied to whole notes next bar. CB plays *pp* small octave E quarter note (followed by a quarter rest and half rest) and repeated next bar. Etc. [end session temporarily on Wednesday at 1 pm]

[Wax Inferno] Reel 2/part 1, cue # 35117. *Molto Modto* in 4/4 time, 19 pages, 75 bars. This was orchestrated (I believe all of the cues were) by Maurice De Packh, dated 2/28/53, on Hollywood Music Papers # 217 sheets of 34 staves. Dvd location 00:10:32. Scene: The Professor’s business partner, greedy Matthew Burke, sets fire to the wax works for insurance purposes!

The cymbal is solo in Bar 1 with a trem roll (“roll on cymbal”) *pp* on a diamond-head whole note tied to next bar and tied to (Bar 2 in 2/4 time) half note and tied to (Bar 4 in 4/4 time) whole note, and so forth. In Bar 2, three horns sound *ff* small octave Bb/Line 1 Db/F [written Line 1 F/Ab/Line 2 C] rinforzando-marked dotted half notes (Bb minor tonality) tied to 8<sup>th</sup> notes > *p* (followed by an 8<sup>th</sup> rest). Three trumpets sound *ff* small octave Bb/Line 1 D/F [written middle C/Eb/G] rinforzando dotted half notes tied to 8ths notes. After a quarter and 8<sup>th</sup> rest in Bar 2, three trombones sound *ff* Great octave Ab/middle Cb/Eb (Ab min) rinforzando 16ths to Gb/Bb/small octave Db (Gb maj) rinforzando 16ths to Ab/Cb/Eb rinforzando half notes > *p*. After a quarter and 8<sup>th</sup> rest, the

timp beats forte Great octave B down to F# 16ths to B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a half and quarter rest, the snare drum sounds *f dim* a quarter note roll tied to (Bar 3 in 2/4 time) half note (he actually notated it wrong as a whole note) decrescendo. After a half and quarter rest in Bar 2, violins I are trill *mf* on middle C# quarter note tied to half note next bar *dim* >. Violins II are trill here on small octave A tied notes, and four violas trill on small octave A/middle C# tied notes. VC/CB are silent here. In Bar 4 (*Allo* in 4/4 time), the bass clarinet plays *ff* small octave E [written F#] rinforzando whole note. The bassoon and C. Fag play Great octave E rinforzando whole notes. The pianos play Contra-octave and Great octave E sforzando-marked whole notes. 4 VC and CB play *ff* Great octave E whole note. After a quarter rest in Bar 4 (00:10:40), trumpets sound *ff* Line 1 Bb/Line 2 Db/F rinforzando quarter notes to Ab/Cb/Eb to Gb/Bb/Db rinforzando 8ths to Ab/Cb/Eb rinforzando quarter notes. After a quarter rest in bar 4, the flutes play *ff* Line 3 Db/F rinforzando quarter notes to Cb/Eb to Bb/Db 8ths back to Cb/Eb quarter notes. After a quarter rest, the oboe plays Line 2 Bb quarter note to A-Gb 8ths to Ab quarter note all rinforzando-marked). After a quarter rest, the Eb clarinet plays Line 2 F [written Line 3 D] quarter note to Eb [written C] to Db 8ths to Eb quarter note. Clarinets II-III play Line 2 Bb/Line 3 Db [written C/Eb] quarter notes to Ab/Cb to Gb/BB 8ths to Ab/Cb quarter notes.

In Bar 5, all violins play *ff* Line 1 Fb rinforzando 8<sup>th</sup> note trill to “3” triplet value 16ths Fb-Gb-Ab to next four-note figure of Bb rinforzando-marked 8<sup>th</sup> note trill to “3” triplet value Bb-Line 2 Cb-Db 16ths to next figure of Line 2 Eb rinforzando-marked trill 8<sup>th</sup> to Eb-Fb-Gb-Ab 32<sup>nd</sup> notes to Bb quarter note trill (to b) tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest) down to Line 1 E stand-alone 8<sup>th</sup> to legato up to G 8ths (crossbeam connected) to (Bar 7), after an 8<sup>th</sup> rest, E stand-alone 8<sup>th</sup> to E-G 8ths (crossbeam connected) to same G up to Bb to same BB down to G 8ths (crossbeam connected). Violas play as the violins but an octave lower register. VC play this two octaves lower. CB play as the VC in Bar 1 except the end small octave Bb quarter note stands alone (no tied next bar) to (Bar 2), after a quarter rest, small octave F# 8<sup>th</sup> *pizz* (followed by two 8<sup>th</sup> rests), to *arco* E rinforzando 8<sup>th</sup> to E-G legato 8ths. After a half rest in Bar 5, both flutes play *ff* Line 2 Eb rinforzando-marked trill to Eb-Fb-Gb-Bb 32<sup>nd</sup> notes to Bb quarter note trill to (Bar 6) same B rinforzando trill on a whole note thru the next two bars at least. The piccolo is trill on that Line 2 Bb whole note as well. The oboe plays as the violins in Bar 5 to (Bar 6) Line 1 Bb whole note trill for the next bars. The Eb clarinet plays as the flutes (octave lower register). Clarinets play as the violins but an octave lower register to (Bar 6) small octave Bb/Line 2 F whole notes trill. The Fag and C. Fag play as the VC. After a quarter rest in Bar 5, Pos play small octave Bb/Line 1 Db/F rinforzando quarter notes to Ab/Cb/Eb to Gb/Bb/Line 1 Db rinforzando 8ths back to Ab/Cb/Eb quarter notes tied to quarter notes next bar down to Great octave F#/A/small octave C# quarter notes *ffz* (followed by a half rest). Horns play similarly but without the final F#/A/C# quarter notes *ffz*. Trumpets are silent here. Etc.

Skipping to Bar 33 (dvd 00:11:33), clarinets and bass clarinet play *p* Line 1 (small octave for clarinet III) E-F-F#-G [written F#-G-G#-A] 16ths (connected by two crossbeams) and repeated again (followed by a quarter rest) to (Bar 34) F-F#-G-Ab 16ths figure played 3X. After two quarter rests in Bar 33, the flutes and piccolo play *p* Line 2

E-F-F#-A legato 16ths (silent next bar) to (Bar 35) F#-G-G#-A 16ths 3X. Horns play middle C/D# half notes to same quarter notes to C#/E half notes to same quarter notes tied to half notes next bar, and so forth. One horn plays small octave E quarter note to E half note tied to quarter note next bar to E half note tied to quarter note next bar, etc. Pos I plays the same as the last horn. The gone (“light strikes”) are trem rolls *ppp* on dotted half note diamond-shaped thru next bars. Piano I plays as the flutes and piccolo by Lines 3 & 4 registers. Violins II are trill on small octave B#/Line 1 D# dotted half notes *p cresc* to (Bar 34) C#/E dotted half notes to (Bar 35) D/F dotted half notes to (Bar 36) E#/G# dotted half notes. Violas play the same. VC/CB/Fags plays, after two quarter rests, Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 34) G#-A 8ths to Bb rinforzando 8<sup>th</sup> forte (followed by an 8<sup>th</sup> and quarter rest).

Skipping to Bar 42 (00:11:53) the roaring fire music is really pronounced here. The harp is on a “tonal gliss” down & up and down and up to (Bar 42) down & up, etc. Flutes are trill on Line 3 F whole note in 4/4 time to (Bar 43) C/Eb whole notes trill to (Bar 44) F whole note trill. The piccolo is trill on Line 2 Ab whole note (silent next bar) to (Bar 44) same Ab trill. The oboe is trill on Line 1 Ab whole note to (Bar 43) Line 2 CB whole note to (Bar 44) Ab trill. Clarinet I is legato trem (notated like the fingered trem of the strings) between Line 3 C and D whole notes to (Bar 43) Line 2 Bb-A whole notes to (Bar 44) C-D whole notes. Clarinet II is legato trem (shakes, if you wish) between Line 2 A-B whole notes to (Bar 43) G-F# whole notes to (Bar 44) A-B whole notes. Clarinet III plays small octave E whole note to (Bar 43) E half note to E-E quarter notes to (Bar 44) E-E half notes. The bass clarinet plays Lin 1 E whole note to (Bar 43) E half note to E-E quarter notes, and so forth. The C. Fag plays small octave F# whole note to (Bar 43) FE half note to F#-F# quarter notes. The Fag plays small octave E whole note to (Bar 43) E half note to E-E quarter notes. Horns I-II are *flutter* trem (notated like the bowed trem of the strings) on Line 1 AB [written Line 2 Eb] rinforzando whole note to (Bar 43) Line 2 Cb rinforzando whole note flutter to (Bar 44) Ab whole note. Other horns (bottom staff) play the flutter on small octave E/Line 1 F whole notes to (Bar 43) Ab whole note for horn II while horn IV plays small octave E half note to E-E quarter notes. Open trumpets are flutter forte on Line 1 F/Ab whole notes to (Bar 43) Ab/Line 2 CB rinforzando whole notes to (Bar 44) F/Ab whole notes. Pos I-II are also flutter on small octave D#/E whole notes to (Bar 43) D#/E half notes (non-trem) to D#/E to D#/E quarter notes to (Bar 44) same two half note dyads. The bass trombone plays Great octave D# whole note to (Bar 43) D# half note to D#-D# quarter notes. The tuba plays the same. The gong is trem. The pianos are trem whole notes. Violins I (divisi) are fingered trem between Line 2 A/Line 3 C whole notes and B/Line 3 D whole notes to (Bar 43) Line 2 G/Bb and F#/A whole notes. Violins II are fingered trem between Line 3 C and Line 2 A whole notes to (Bar 43) Line 2 G up to Bb whole notes. Violas are fingered trem between Line 1 Ab down to F whole notes to (Bar 43) Line 2 Cb down to Ab whole notes. Bottom staff are fingered trem between Line 1 F up to Ab whole notes to (Bar 43) Ab-Line 2 Cb whole notes. VC are fingered trem between small octave D#-E whole notes thru next two bars at least. CB are non-trem on small octave D# whole note to (Bar 43) D# half note to D#-D# quarter notes to (Bar 44) D#-D# half notes. Etc.

Skipping to Bar 65 (dvd 00:12:47), violins and piano right hand, all clarinet family play Line 1 (small octave for bassoon/viola/celli/piano bottom staff) Line 1 D legato mini-slur to E 8ths to D# to G tenuto-marked 8ths (all four notes are crossbeam connected) to next figure of F-G legato 8ths to A-Bb tenuto 8ths to (Bar 66) G-G legato 8ths to B-Line 2 C tenuto 8ths to Bb-B legato 8ths to D-Eb tenuto 8ths, and so forth. CB play divisi Great octave and small octave F# tenuto whole notes to (Bar 66) F tenuto whole notes to (Bar 67) E to (Bar 68) Eb to D tenuto half notes. Piano II is legato trem between Contra-octave and Great octave F# whole notes to (Bar 66) F whole notes, and o forth. The timp is rolled on Great octave F# whole note to (Bar 66) F whole note, etc. The gone is trem. I believe the snare drum I rolled. Pos III-bass Pos play Great octave F# whole note, and o forth.

Skipping to Bar 70 (00:12:57), the harp is “cross glissandi” *fff* with the added direction “Helluva racket way up.” Funny! So it is notated like X’s several times per bar starting on Line 3 B quarter note gliss line down and also up! Flutes and piccolo and clarinets are trill on Line 2 B whole note thru the next bars (oboe trill an octave lower register). Violas are also trill on Line 2 B whole note thru next bars. Celli are trill on Line 1 B whole notes. Divisi CB play *ff* < Great octave and small octave A dotted quarter notes to Ab stand-alone 8ths to G to F# 8ths (crossbeam connected) followed by a quarter rest to (Bar 71), after a quarter rest, A half notes to Ab quarter notes to (Bar 72) G quarter notes to F# half notes tied to 8ths (followed by an 8<sup>th</sup> rest). The Pos and tuba play the same on the Great octave register. Etc.

[Wax Inferno, Part II] Reel 2/2, cue # 35118. *Allo* in 9/8 time, 26 pages, 103 bars. Orchestrated by DePackh dated 3/1/53. I believe this cue starts (seques) at 00:13:05 during the start of the fight scene during the fire.

Skipping to Bar 65 (dvd 00:14:31) we have the tempo-marking of *Tragic (Slow)*. The Professor is on the floor, struggling to crawl away. Soon there is a gas explosion. Flutes are legato trem (shakes) *ff* between Line 2 G/Line 3 D whole notes and Ab/Line 3 Eb whole notes (repeated next bar). The piccolo is legato trem between Line 2 G-Ab whole notes, clarinets between Line 1 Bb/Line 2 Eb/G whole notes and A/Line 2 C/Ab whole notes (lots of dissonance here!). Violins I are trill on Line 3 G whole note thru next bar to (Bar 67) C# whole note trill up to (Bar 68) G whole note trill. Violins II are fingered trem between Line 3 G-D whole notes into next bar. Violas are fingered trem between Line 2 EB-C whole notes, and celli between Line 1 Bb-A whole notes I believe. CB play non-trem Great octave Bb sforzando whole note in Bar 65 only. The harp top staff plays 32<sup>nd</sup> notes Line 3 G up to Line 4 D-G-D-Line 3 G-Line 4 D-G-D figure 4X and repeated next bar. The bottom staff is *loco*. The piano plays 16<sup>th</sup> note figures Line 3 G up to Line 4 D up to G down to D 4X while the left hand plays contrary motion Line 3 Ab-Eb-Line 2 Ab up to Eb 16ths 4X. Etc.

[Matthew Returns To Office] Reel 3/2, *Modto* in 4/4 time, 3 pages, 10 bars. Orchestrated by DePack on 3/1/53. Dvd location 00:18:16. Scene: Arsonist Burke returns to his office to get the insurance money out of his safe. Waiting behind the couch is a mysterious, deformed Darkman (the Professor himself, alive!) ready to kill his soon-

to-be ex-partner, get the money to open a new studio, and hang him in the elevator shaft. Twelve violins are initially *sol* playing *p* small octave A tenuto dotted quarter note legato up to middle C 8<sup>th</sup> to D 8<sup>th</sup> legato to E quarter note to C 8<sup>th</sup> down to (Bar 2) small octave A up to middle C up to F up to A 8ths up to Line 2 C half note legato slur up to (Bar 3) Line 3 C whole note tied to (Bar 4) dotted quarter note down to Bb 8<sup>th</sup> to A down to F down to C to D 8ths down to (Bar 5 located at 00:18:29) Line 1 B dotted half note tied to (Bar 6 in 2/4 time) half note.

After a half rest in Bar 2, the celeste (top staff) plays *p* Line 1 (bottom staff *8va lower*) F/A 8ths up to A/Line 2 C 8ths to G/Bb 8ths to Bb/Line 2 D 8ths to (Bar 3) A/C up to Line 2 F/A 8ths (crossbeam connected) to same F/A to E/G# 16thths to F/A 8ths down to Line 1 G/Bb up to Line 2 E/G# 8ths, and so forth. Four violas in bar 3 play *p* > middle C whole note tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> and quarter rest). After a half rest in Bar 2, 4 VC play *p* > small octave F half note tied to half note and 8<sup>th</sup> note next bar. After a quarter rest in Bar 5, the violas (top staff) play small octave G# 8<sup>th</sup> to B staccato 8<sup>th</sup> (crossbeam connected) to A 8<sup>th</sup> up to middle C# staccato 8<sup>th</sup>. The bottom staff violas play, after a quarter rest, small octave E 8<sup>th</sup> to G# staccato 8<sup>th</sup> and then F# to A staccato 8<sup>th</sup> to (Bars 6-7) a continuation of that waltzy melody line. Flute I in Bar 7 is solo playing *pp* < Line 2 B half note tied to (Bar 8 in 4.4 time) 8<sup>th</sup> note to same B up to Line 3 E 16ths to next figure of G# 8<sup>th</sup> to E-C# 16ths to next figure of Line 2 A-B legato 16ths up to Line 3 D#-F# staccato 16ths to next figure of E-C# down to Line 2 A-F# 16ths, and so forth.

[Matthew Murdered] Reel 3/2A, *Slowly* in 4/4 time, 8 pages, 37 bars. Scene: The black-caped ghoul (the Professor!) emerges from behind the couch and kills Burke. Dvd location 00:18:46. Twelve violins are bowed trem *sul pont* on Lines 2 & 3 A# to A to G# to G quarter notes to (Bar 2) F# to F to E quarter notes to C quarter note tied to non-trem 8<sup>th</sup> note in Bar 3 (followed by rests). Violas are silent here. Four VC are bowed trem on small octave F# to F to E to Eb quarter notes to (Bar 2) D to Db to C quarter notes down to Great octave Ab quarter note tied to 8<sup>th</sup> note next bar. The bassoon plays the same notes as the celli. The two flutes play as violins II (Line 2 register). Etc. CB are silent here. The theremin is prominent playing Line 1 B up to Line 3 C half notes down to (Bar 2) Line 2 G whole note. In Bar 5 the violins now play 16<sup>th</sup> note figures Line 3 G-F#-F-E to Eb-D-Db-C to Line 2 B-Bb-A-Ab to G-F#-F-E. VC play *pp* Great octave D# legato to E quarter notes back to D# to E quarter notes. CB play the same written an octave higher register but “div col 8va ad lib.” The theremin plays Line 1 E up to Line 2 F half notes to (Bar 6) Line 2 C whole note.

Skipping to Bar 20 (dvd 00:19:37), after an 8<sup>th</sup> rest, the muted horns play *fp* small octave E/G/B [written B/Line 1 D/F#] *rinforzando* dotted quarter notes tied to half notes and tied to whole notes next bar. VC/CB pluck Great octave G# *rinforzando* 8<sup>th</sup> (followed by rests) to (Bar 21) F# 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) G# 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 22), now *arco*, Great octave A whole note *pp*. After a quarter rest in Bar 22, 8 violins I play *pp* Line 3 G/B half notes bowed trem to Gb/Bb quarter note, while 4 violins II play Line 3 E half note bowed trem to Eb quarter note bowed trem. The theremin in Bar 22 (00:19:45) plays Line 1 E whole note up to (Bar 23) Line 2

F whole note down to (Bar 24) C whole note tied to next bar. After a quarter rest in Bar 23, the muted Pos play *pp* small octave D/F/A (D min) half notes to C/Eb/G (C min) quarter notes. After a quarter rest here, violas show up to play bowed trem small octave A half note to G quarter note. VC are trem on D/F half notes to C/Eb quarter notes. CB are pizz on Great octave and small octave Eb 8ths followed by rests. After a quarter rest in Bar 24, the muted trumpets now take over the same pattern *p* < > on middle C#/E/G# [written D#/F#/A#] half notes to D/F/A quarter notes tied to quarter notes next bar. I like this trading off of moody instruments. It's rather Herrmannesque to me! In Bar 26, violins are ½ trem and ½ non-trem on Line 3 D/F/A (D min) whole notes to (Bar 27) C/E/G whole notes to (Bar 28) Bb/Line 3 D/F whole notes. The theremin in bar 27 plays Line 1 E whole note up to (Bar 28) Line 2 F whole note down to (Bar 29) C# whole note tied to next bar. VC pluck various 8<sup>th</sup> notes between various 8<sup>th</sup> rests.

Skipping to Bar 34 (00:20:31) the violins are separated into three staves with four violins each. The top and bottom staves show artificial harmonics (diamond-shaped notes above the written notes) while the middle staff shows natural harmonics (tiny circle above the notes). Interesting effect. So, after an initial quarter rest, the top staff violins play *pp* Line 1 Bb dotted half note (diamond note on Line 2 Eb) tied to whole note next bar and half note in Bar 36. The middle staff violins play Line 3 E dotted half note (tiny circle above the note) tied similarly to the next bars. Bottom staff violins play small octave B dotted half note artificial harmonics (diamond-shaped) tied to next bars. After a quarter rest, VC also play artificial harmonics on small octave D dotted half note (diamond on G) tied to next bars as given. After a half & quarter and 8<sup>th</sup> rest in Bar 34, Pos play small octave D/F/A tenuto 16ths to C/Eb/G tenuto 16ths to (Bar 35) D/F/A tenuto whole notes tied to 8ths next bar. After an 8<sup>th</sup> rest in Bar 38 (00:20:46) I appears the bass clarinet is solo playing a gliss *ff* from small octave AB [written Bb] dotted quarter note up to (Bar 39) Line 2 F 8<sup>th</sup>. Etc.

[Cathy & Sue] Reel 3/part 3, 16 pages, 75 bars. Orchestrated by DePackh dated 3/2/53. Scene: Cathy says, "Pull it tighter, Sue!"

[Cathy Gray Descends Stairs] Reel 3/4, *Allegretto* in 4/4 time, key signature of four flats, 4 pages, 12 bars. Cue # 35121. Orchestrated ("Arranger") by DePackh dated 3/3/53. Dvd location 00:24:16. Scene: Sue Allen's best friend and roommate, Cathy Gary (played by lovely Carolyn Jones), is all dressed up to go out, and descends to the first floor of the rooming house. The music mimics her descent down the stairs. I think Max Steiner would've done exactly the same!

In the grace bar, the harp, celeste and piano play *p* Line 1 F/Ab/Line 2 Db/Ab/Line 3 Db (Db maj) staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 1) Eb/Bb/Line 2 C/G/Line 3 C (C min 7<sup>th</sup>) staccato 8ths (followed by an 8<sup>th</sup> rest) to Db/F/Bb/Line 1 F/Bb (Bb min) staccato 8ths (these two 8<sup>th</sup> chords are crossbeam connected) followed by an 8<sup>th</sup> rest to C/G/Ab/Line 2 Eb/Ab (Ab maj 8<sup>th</sup>) staccato 8ths (followed by an 8<sup>th</sup> rest) to small octave Bb/Line 1 Db/G/Line 2 Db/G (G dim) staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2) small octave Ab/Line 1 Eb/F/Line 2 C/F (F min 7<sup>th</sup> or F/Ab/C/Eb) staccato 8ths (followed by an 8<sup>th</sup> rest) to G/Bb/Line 1 Eb/Bb/Line 2 Eb (Eb maj) staccato 8ths

(followed by an 8<sup>th</sup> rest) to F/middle C/Db/Ab/Line 2 Db (Db maj 7<sup>th</sup>) staccato 8ths (followed by an 8<sup>th</sup> and quarter rest). The flutes play the top notes in each chord, so Line 3 D staccato 8<sup>th</sup> in the grace bar (followed by an 8<sup>th</sup> rest) to (Bar 1) Line 3 staccato 8<sup>th</sup>, and so forth. The oboe plays the same but an octave lower register. Clarinet I plays the second from the top notes, so Line 2 A staccato 8<sup>th</sup> to (Bar 1) G 8<sup>th</sup>, and so forth. Clarinet II plays Line 1 A 8<sup>th</sup> to (Bar 1) Bb down to F to G to Db 8ths with the same rest pattern to (Bar 2) Eb down to small octave Bb to C 8ths. The bassoon plays Line 1 F staccato 8<sup>th</sup> to (Bar 1) Eb to Db to C to small octave Bb staccato 8ths to (Bar 2) Ab to G to F 8ths in the same rest pattern.

After a half and quarter rest in Bar 2, the pizzicato strings take over the descent. So we find violins I plucking Line 2 C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 3) Line 1 Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), and so forth. Violins II pluck Line 1 G 8<sup>th</sup> to (Bar 3) F to Eb to Db to Eb 8ths in the same rest pattern. Four violas pluck the same as violins I but an octave lower register. Two top staff celli pluck small octave G 8<sup>th</sup> to (Bar 3) Ab down to Eb to Fb to Eb 8ths in that rest pattern. Two bottom staff celli pluck small octave Eb 8<sup>th</sup> to (Bar 3) Db to C to Great octave Bb to C 8ths. CB are silent here.

Skipping to Bar 7 (dvd 00:24:28) 3 top staff violins are on artificial harmonics on Line 1 F/Bb/Line 2 F whole notes. Three middle staff violins are bowed trem *ppp sul ponticello* on Line 3 F whole note, while six divisi bottom staff violins are bowed trem *sul pont* on Line 2 F/Bb whole notes. Violas are bowed trem *ppp* on Line 1 F/Bb whole notes. CB play small octave D whole note tied to whole notes next two bars. After a half rest, VC are *solli* playing *p espress* small octave C half note legato down to (Bar 8) Great octave Ab half note up to small octave F half note down to (Bar 9) C half note to D-Eb-F-G legato 8ths to (Bar 10) Ab half note to Bb to middle C quarter notes. The small cymbal sounds *pppp* a “shimmer” of a diamond-shaped whole note trem thru the next several bars. The harp plays “10” 32<sup>nd</sup> note figures 4X of Line 3 F down to Line 2 Bb down to F down to Line 1 F up to Bb up to Line 3 F down to Line 2 Bb down to F down to Line 1 F up to Bb (connected as a figure by three crossbeams). The celeste is arpeggiando *pp* on small octave F/Bb/Line 1 F/Bb/Line 2 F half notes let vibrate (followed by a half rest). Flutes play Line 2 F/Bb whole notes, and clarinet I on Line 1 Bb whole note. I’ll pass on delineating the rest of the bars!

[The Chase] Reel 4/1, *Moderato* in 4/4 time, 23 pages, 91 bars, orchestrated by Maurice dated 3/4/53. Hmmm, I was about 2 years and under 8 months old at that date (totally oblivious to film music then!). Dvd location 00:26:29. Scene: Sue discovers the body of her friend, Cathy. She screams since the black-caped ghoul is there in the room and starts to chase after her in the late night empty streets! Ends on, “It’s Sue!”

The novachord this time (no indication of a theremin) sounds *p* Line 1 B crescendo up to Line 3 C half notes decrescendo down to (Bar 2) F# whole note. Clarinet plays Line 2 C half note with a gliss line up to Line 3 C half note gliss line down to (Bar 2) F# whole note decrescendo. Flute II plays Line 1 B half note gliss up to Line 3 C half note down to (Bar 2) F# 8<sup>th</sup>. Flute I plays Line 1 B half note followed by tiny 32<sup>nd</sup> notes

up to Line 3 C half note held there and then descending 32<sup>nd</sup> notes to (Bar 2) F# whole note. The vibraphone is rolled between Line 1 B and Line 2 C half notes up to Line 3 C-Line 2 B half notes roll to (Bar 2) F#-G whole notes roll. After a quarter rest in Bar 2, trumpets play *p* < small octave G/middle C/ dotted half notes. Pos here play Great octave G/small octave C# dotted half notes, and tuba on Contra-octave BB. After a quarter rest, the “large cymbal” sounds a diamond-shaped dotted half note *pp cresc*. In Bar 3 with the tempo-marking of *mosso agitato*, all 12 violins play *p e cresc* “3” triplet value 8<sup>th</sup> note figures Line 1 D# legato mini-slur to E down to C 8ths to next figure of E-F-Db to next figure of F-F#-D to next triplet figure of F#-G-Eb to (Bar 4) G-G#-E to G#-A-F to A-Bb-Gb to Bb-B-G. Four violas are trill on small octave G dotted quarter note to G# 8<sup>th</sup> and then a trill on small octave A dotted quarter note to Bb 8<sup>th</sup> to (Bar 4) B dotted quarter note trill to middle C 8<sup>th</sup> to C# dotted quarter note trill to D 8<sup>th</sup>. Four celli pluck pizzicato Great octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 4) D 8<sup>th</sup> down to Great octave D 8<sup>th</sup> (followed by a quarter rest) to small octave E down to Great octave E 8ths (followed by a quarter rest). CB pluck 8<sup>th</sup> notes in Bar 3 exactly as the celli to (Bar 4), after an 8<sup>th</sup> rest, small octave D to Eb 8ths (followed by two 8<sup>th</sup> rests) to E-F 8ths (followed by an 8<sup>th</sup> rest). Fag I is *col* celli. Fag II is *col* CB but written an octave lower register. The clarinet is *col* violas.

Skipping to Bar 42 after the police whistle is sounded again (dvd 00:27:44), piano II plays Contra-octave and Great octave G# whole note gliss line upward and then we come to (Bar 43) Contra-octave and Great octave B sforzando quarter notes to Bb down to F sforzando 8ths to A to G# sforzando quarter note crescendo to (Bar 44) Contra-octave and Great octave E sforzando whole notes. After a quarter rest in Bar 43, piano I plays small octave B quarter note gliss up to Line 5 A quarter note to (Bar 43) Line 4 C whole note trill down to (Bar 44) Line 3 F# whole note trill. After a quarter rest, the harp is gliss from small octave B quarter note up to Line 4 C quarter note to (Bar 43), after a quarter rest, same C quarter note gliss down to (Bar 44) Great octave E quarter note. After a quarter rest in Bar 42, two flutes play *ff* Line 1 B half note gliss up to Line 3 C quarter note to (Bar 43) same C whole note trill down to (Bar 44) F# whole note trill. Two clarinets play the same as the flutes. The horns here play small octave B [written Line 1 F#] half note gliss line up to Line 2 C quarter note to (Bar 43) same C whole note and maybe an end gliss (looks like a gliss line) to (Bar 44) Line 1 F# 8<sup>th</sup> followed by rests. The fag and C. Fag play as the celli, and so does the bass clarinet in the small octave register. Pos are *col* the celli in Bars 42-43 to (Bar 44), after an 8<sup>th</sup> rest, small octave F/Ab/middle C to Eb/Gb/Bb rinforzando 16ths to F/Ab/C rinforzando dotted half notes. Open trumpets here in Bar 44 return to play *ff* the same notes and pattern as the Pos but an octave higher register. The tuba is *col* VC but an octave lower register. The violins are *col* the flutes, and so too the violas (same register). VC/CB play as the R.H. piano, so Great octave G# whole note crescendo up to (Bar 43) B sforzando quarter note, and so forth as given.

[The Stalker] Reel 4/2-5/1. *Slowly* in 4/4 time, 9 pages, 29 bars. I believe this is simply a continuation of the previous cue (a seque) with the black-caped ghouls stopping

to sniff out Sue who has stopped nearby against a wall. I managed to have Bars 17-20 but cannot precisely pinpoint the dvd location right now.

In Bar 17, trumpets (“open in hat”) sound *pp* Line 1 C# [written D#] whole note held fermata. Trombones play Great octave Ab/small octave D/F# whole notes held fermata. The tuba sounds *pp* Great octave Eb whole note held fermata. This is a strange, ambiguous tonality! It seems to me to be the D maj b 5<sup>th</sup> b 9<sup>th</sup> (D/F#/Ab/C#/Eb). I don’t know but it would seem to be a spooky chord for a spooky scene! After a half rest in Bar 17, the harp is *bisbigliando* (kinda like a murmuring, delicate tremolo effect) *ppp* of Line 3 B down to Line 2 B to Line 2 A# up to Line 3 A# 32<sup>nd</sup> notes played seven or 8<sup>th</sup> times roughly but with the fermata hold over the slash (repeat) pattern. IN Bar 18, the novachord plays the now-familiar three-note Wax Museum motif of Line 1 B half note up to Line 3 C half note down to (Bar 19) Line 2 F# whole note. Flutes, clarinet and another instrument (Not sure but on the vibe staff) play the same but as trills. After a quarter rest in Bar 18, violas play *ppp* small octave B half note to middle C quarter note. After a quarter rest, VC play Great octave D#/small octave F# half notes to E/G quarter notes. After a quarter rest, CB play Line 1 D (not D# like the celli) half note to middle C quarter note. Etc.

[Matthew Burke Corpse] Reel 5/2, 4/4 time, 3 pages, 9 bars. Dvd location 00:43:06. Orchestrated by DePackh dated 3/5/53. This cue and scene is immediately followed by the Intermission. Scene: The Professor shows his rich friend (soon-to-be new partner) ostensibly the wax work of Matt Burke who was hanged in the elevator shaft (by the Professor!). The body falls down from the upright casket or container. Buttolph has much of the orchestra play an ascending 16<sup>th</sup> note figures (and one gliss of the harp) and then descending series of glisses from the orchestra. Nice effect!

In the grace bar, two trombones sound forte Great octave E quarter note crescendo and gliss line up to (Bar 1) Great octave A 8<sup>th</sup> (followed by rests). Pos II-IV (bottom staff) in Bar 1 come into play *p* > Great octave A whole note, and the tuba here plays Contra-octave A whole note. The timp in the grace bar plays forte Great octave E quarter note gliss up to (Bar 1) A 8<sup>th</sup> “short” (followed by an 8<sup>th</sup>, quarter and half rest. Four celli in the grace bar also play the Great octave tenuto quarter note forte with the gliss line up to (Bar 1) A half note *fp* > (followed by a half rest). CB in Bar 1 play *p* > Great octave A half note (followed by a half rest). In Bar 1, three horns play forte initially on middle C/E/A *rinforzando* dotted 8ths to (now *p*) small octave A/middle C/E to G/B/Line 1 D 32<sup>nd</sup> notes to A/C/E [written Line 1 E/G/B] dotted half notes tied to (Bar 2 in 2/4 time) 8ths (followed by an 8<sup>th</sup> and quarter rest). Trumpets play forte Line 1 C/E.A *rinforzando* 8ths (followed by rests). In Bar 2, clarinets sound *p* small octave A dotted 8<sup>th</sup> to E to D 32<sup>nd</sup> notes to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The bass clarinet plays small octave E half note. The violas play as the clarinets but to final E quarter note instead of 8<sup>th</sup> note. VC play Great octave E half note.

The massive glisses start in Bar 4 but the ascending 16<sup>th</sup> note figures commence in Bar 3. By the way, in Bar 2 is when you hear, “It can’t be a death mask.” In Bar 3 is when the Professor replies, “No, it’s from memory.” The woodwinds play “6” sextuplet

16<sup>th</sup> note ascending figures in Bar 3, followed in the next bar by the rapidly descending glisses. So, in Bar 3 (00:43:15), violins I, flute I, clarinet I and pianos play *p accel* < (so not only louder but also faster!) Line 1 G#-A-B-Line 2 C-D-E 16ths *molto* crescendo to F#-G#-A-B-Line 3 C-D sextuplet 16ths to (Bar 4) E quarter note *fff* gliss line down to Line 2 E quarter note gliss line down to (Bar 5) Line 1 E 8<sup>th</sup> (followed by rests). Back in Bar 3, flute II, clarinet II, pianos, 6 violins II play the same pattern but on different notes. So we find Line 1 E-F#-G#-A-B-Line 2 C 16ths to D-E-F#-G#-A-B 16ths to (Bar 4) Line 3 C## quarter note gliss line down to Line 2 C# quarter note gliss line down to (Bar 5) Line 1 C# 8<sup>th</sup> (followed by rests). Towards the end of Bar 4 is *dim* >. There are more glisses in Bar 5 but by other instruments (more on that later).

Back in Bar 3, bottom staff violas play small octave G#/Line 1 D side-bracketed double-stopped 8ths *rinforzando*-marked to same dotted quarter notes also *rinforzando*-marked and *molto* crescendo. After an 8<sup>th</sup> rest, top staff violas play Line 1 G/B dotted quarter notes bowed trem. Celli play Great octave E/B double-stopped *rinforzando* 8ths to E/B dotted quarter notes (non-trem). CB play small octave E *rinforzando* 8<sup>th</sup> to same E dotted quarter note. The timp sounds *pp* small octave E 8<sup>th</sup> to same E dotted quarter note trem roll. Pos sound *p* Great octave E/B/small octave G# 8ths to same dotted quarter notes *molto* <. After an 8<sup>th</sup> rest, two trumpets play *p* Line 1 G/B tenuto dotted quarter notes. Horns play *p* Line 1 D [written A] 8<sup>th</sup> to D tenuto dotted quarter note. The bassoons play *p* Great octave B/small octave G# 8ths to same dotted quarter notes. The bass clarinet plays small octave E 8<sup>th</sup> to dotted quarter note to (Bar 4) E 8<sup>th</sup> *fff* (followed by rests).

In Bar 4 (start of page 2 for this cue), the oboes show up now to play *ff* Line 2 C#/E quarter notes tied to quarter notes followed by gliss lines down to (Bar 5) Line 1 C#/E 8ths followed by rest marks. Clarinets play the same glisses in Bar 4 as the flutes but continue on in Bar 5 on unison Line 1 E [written F#] quarter note gliss line down to small octave E quarter note decrescendo hairpin. The bass clarinet in Bar 5 returns to play Line 2 C# quarter note gliss line down to Line 1 C# quarter note. Fags in Bar 4 play Great octave A/small octave G 8ths (followed by rests) to (Bar 5) Line 1 C#/E quarter notes gliss lines down to small octave C#/E quarter notes decrescendo. The brass are silent in Bar 5. But in Bar 4 the horns play small octave G/Bb/middle C# 8ths followed by rests. Trumpets in Bar 4 play small octave Bb/Line 1 Eb/F# 8ths followed by rests. Pos in Bar 4 sound *fff* Great octave E/A/small octave G 8ths, and the tuba on Contra-octave A 8<sup>th</sup>, and timp on Great octave A 8<sup>th</sup>. The gong sounds a diamond-shaped half note, while the bass drum sounds *fff* an 8<sup>th</sup> note. The harp in Bar 4 is gliss from Line 4 E quarter note down to (Bar 5) small octave E quarter note and then in Bar 5 Line 3 E quarter note gliss down to small octave C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Piano I is gliss from Line 3 E 8<sup>th</sup> down to (Bar 5) not indicated for some reason (probably small octave E). Then Line 3 E again down to Great octave E 8<sup>th</sup>. I think the first gliss probably should be Line 4 E like the harp but the orchestrator forgot to insert the ottava. I don't know. In Bar 4, violins I are gliss *fff* from Line 3 E quarter note down to Line 2 E quarter note down to (Bar 5) Line 1 E 8<sup>th</sup> followed by rests (just like flute I). Similarly, violins II are *col* flute II. Violas top staff play *fff* small octave A#/Line 1 F# sforzando 8ths (followed by an 8<sup>th</sup> rest) to Line 2 E quarter note gliss line down to (Bar 5) Line 1 E quarter note

gliss line down to small octave E tenuto quarter note. Bottom staff violas play Line 1 Db/Eb 8ths (followed by an 8<sup>th</sup> rest) to Line 2 C# quarter note gliss down to (Bar 5) Line 1 C# quarter note gliss line down to small octave C# tenuto quarter note. Top staff celli play small octave G sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 5) Line 1 E quarter note gliss line down to small octave E tenuto quarter note. Bottom staff celli play Great octave E/A double-stopped 8ths (followed by an 8<sup>th</sup> rest and quarter rest) to (Bar 5) middle C# quarter note gliss line down to small octave C# tenuto quarter note. CB play *fff* Great octave A sforzando ( ^ ) 8<sup>th</sup> in Bar 4 followed by rests thru Bar 6.

In Bar 6 in 4/4 time is when the Professor dryly states, “He hanged himself from an elevator shaft.” All violas are trill on small octave C# whole note. Cello I is trill on small octave C# whole note while celli II-III-IV are trill on Great octave A (to flat) whole note. The bass clarinet is trill on middle C# [written D#] whole note. Bassoons are trill *p* on Great octave A whole note. That’s it for the instruments in Bar 6. Most of the orchestra returns in Bar 7. VC/CB play *ff* Great octave A rinforzando quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) to A down to E rinforzando 8ths. After a quarter rest in Bar 7, violas are trill on Line 2 Db dotted half note, while violins here are trill on Line 3 Db dotted half note (as also the flutes and piccolo). Oboes play Line 2 Db dotted half note trill as also the clarinets. Fags and timp play as the celli, and also the bass clarinet (one higher octave). After a quarter rest, the Pos play *ff* Line 1 Db/F/Bb quarter notes to small octave Bb/Line 1 Db/F 8ths to Ab/middle Cb/Eb 8ths to Bb/Db/F quarter notes. Trumpets play the same but an octave higher register. After a quarter rest, the cymbal crashes a dotted half note. Etc. [end session Thursday, March 31, 2011 at 8:46 pm]

[Paddle Ball Barker] Reel 6/1, cue # 35124 in 6/8 time, 23 pages, 111 bars, key signature of one sharp. Orchestrated by De Packh dated 3/6/53. Dvd location 00:43:40. The intro section lasts only with the grace bar and Bars 1-2, then the paddleball man music starts with the beat perfectly aligned with the hitting of the ball.

Trumpet I (with its own staff) sounds *ff* Line 2 D-E-F# 8<sup>th</sup> note crescendo hairpin to (Bar 1) G sforzando 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to same G sforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2) a repeat of Bar 1). Trumpets II-III play *ff* Line 1 E/A dotted quarter notes to (Bar 1) G/B sforzando 8ths (followed by two 8<sup>th</sup> rests) to same G/B 8ths (followed by two 8<sup>th</sup> rests) and repeated next bar. Pos I-II play Line 1 C dotted quarter note down to (Bar 1) small octave B sforzando 8ths in the pattern just delineated. I believe it is the bass trombone that plays small octave D dotted quarter note down to (Bar 1) Great octave G sforzando 8ths in the same rest pattern. The tuba plays the same but an octave lower register. Horns play small octave A/middle C/E dotted quarter notes to (Bar 1) B/Line 1 D/G sforzando 8ths in the same rest pattern thru Bar 2. The timp is rolled forte on small octave D dotted quarter note down to (Bar 1) Great octave G sforzando 8ths in the same rest pattern. The bass drum sounds an 8<sup>th</sup> note in the grace bar to (Bars 1-2) 8ths by the “foot B.D.” in the rest pattern as given. The harp is gliss from small octave D dotted quarter note up to (Bar 1) Line 3 G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to Line 1 G/B/Line 2 D/G/B/Line 3 D/G (G major tonality) 8ths (followed by two 8<sup>th</sup> rests) to (Bar 2) two more such chords. The piano top staff plays Line 4 D-E-F#

8ths to (Bar 1) Line 3 G/Line 4 G 8ths (followed by two 8<sup>th</sup> rests) to Line 1 G/B/Line 2 G sforzando 8ths (followed by two 8<sup>th</sup> rests) to (Bar 2) two more such 8<sup>th</sup> note chords. The piano bottom staff plays Line 1 and Line 2 D to E to F# 8ths to (Bar 1) Lines 1 & 2 G 8ths (followed by two 8<sup>th</sup> rests) to Great octave G/small octave D/B 8ths (followed by two 8<sup>th</sup> rests) to (Bar 2) two more such 8ths. Piano II is *col* the 1<sup>st</sup> piano. CB play *f* < *ff* small octave D dotted quarter note down to (Bars 1-2) Great octave G sforzando 8ths. Violins I in Bar 1 play *ff* small octave G/Line 1 D/Line 2 B/Line 3 G sforzando 8ths and repeated next bar in the same rest pattern. Violins II play small octave G/Line 1 D/B/Line 2 G sforzando 8ths in that same pattern. Violas play this on small octave G/Line 1 G/B 8ths. Celli play Great octave G/small octave D/B sforzando 8ths. The cymbal in Bar 1 plays diamond-shaped 8<sup>th</sup> notes in the same rest pattern. Two flutes sound *ff* play Line 2 D-E-F# 8ths to (Bar 1) Line 1 B/Line 2 D sforzando 8ths (followed by two 8<sup>th</sup> rests) to same 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) and repeated next bar. The piccolo plays Line 3 D-E-F# 8ths to (Bars 1-2) Line 3 G sforzando 8ths. Oboes play this an octave lower register, as also the Eb clarinet and the two B-b clarinets (same Line 2 register as the oboe). The bass clarinet plays Line 1 D dotted quarter note down to (Bar 1) small octave G sforzando 8ths in this bar and next in the same rest pattern. The Fag plays small octave D dotted quarter note down to (Bar 1) Great octave G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D sforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2) same two D 8ths. The C. Fag plays small octave D dotted quarter note down to (Bars 1-2) Great octave G 8ths.

In Bar 3 (00:43:42), the flutes, piccolo, top staff piano I and all violins start to play the paddle ball theme Line 2 (Line 1 for oboe/Eb clarinet/clarinets/bottom staff piano I/violas) G-A-B 8ths (crossbeam connected) up to Line 3 D quarter note down to Line 2 F# 8<sup>th</sup> to (Bar 4) same F#-A-Line 3 C 8ths up to F# quarter note to E 8<sup>th</sup> to (Bar 5) Line 3 D-C-Line 2 B 8ths (crossbeam connected) up to Line 3 C-Line 2 B-A 8ths (crossbeam connected) to (Bar 6) B-A-G 8ths to same G down to D to E 8ths, and then the start of the theme again in Bar 7. The C. Fag in Bar 3 plays the same Great octave G sforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same G 8<sup>th</sup> followed by two 8<sup>th</sup> rests to (Bar 4) E 8ths in that pattern to (Bar 5) A to B 8ths to (Bar 6) small octave C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup>. The bassoon in Bar 3 plays Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave D 8ths down to G 8<sup>th</sup> once again (followed by two 8<sup>th</sup> rests) down to (Bar 4) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to B 8<sup>th</sup> down to E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bars 5-6) *col* C. Fag. The bass clarinet plays small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 1 D 8<sup>th</sup> down to small octave G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 4) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to small octave B 8<sup>th</sup> up to E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 5) small octave A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to B 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 6) C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup>. Horns in Bar 3 play Line 1 D [written A] dotted quarter note tied to 8<sup>th</sup> note to a resounding of same D to same D 8ths to (Bar 4) E dotted 8<sup>th</sup> tied to 8<sup>th</sup> note to E-E 8ths up to (Bar 5) G to F# tenuto dotted quarter notes to (Bar 6) E tenuto dotted quarter note to F#-E-F# staccato 8ths. Trumpets in Bar 3 play small octave A/Line 1 D/B 8ths (followed by an 8<sup>th</sup> rest) to same 8<sup>th</sup> notes to same 8ths again (followed by two 8<sup>th</sup> rests) to (Bar 4) small octave B/Line 1 E/G 8ths (followed by an 8<sup>th</sup> rest) to same B/E/G 8ths to B/E/G 8ths (the first two chords are crossbeam connected) followed by two 8<sup>th</sup> rests to (Bar 5) Line 1 G/Line 2 C/E 8ths

(followed by two 8<sup>th</sup> rests) to the same 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to (Bar 6) E/A/Line 2 C 8ths (followed by two 8<sup>th</sup> rests) to D/F#/A 8ths (followed by an 8<sup>th</sup> rest) to same D major 8ths. The bass Pos and Pos I-II play in Bar 3 Great octave G/small octave B 8ths (followed by an 8<sup>th</sup> rest) to same G/B 8<sup>th</sup> to G/B 8ths (followed by two 8<sup>th</sup> rests) to (Bar 4) Great octave E/B/small octave G 8ths in the same rest pattern as the trumpets to (Bar 5) A/small octave E/middle C 8ths (followed by two 8<sup>th</sup> rests) to B/small octave F#/B 8ths (followed by two 8<sup>th</sup> rests) to (Bar 6) C/G/A 8ths (followed by two 8<sup>th</sup> rests) to D/A/middle C 8ths (followed by an 8<sup>th</sup> rest) to same 8ths. The tuba repeats Bar 2 in Bar 3 to (Bar 4) Great octave E 8ths in that rest pattern down to (Bar 5) Contra-octave A to B 8ths in that pattern to (Bar 6) Great octave C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup>. The timp beats Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave D 8<sup>th</sup> down to Great octave G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to (Bar 4) small octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave B 8<sup>th</sup> up to E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to (Bar 5) Great octave A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to small octave D 8<sup>th</sup> (followed by you-know-what!) to (Bar 6) Great octave A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup>. The snare drum plays an 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> note to a rolled dotted quarter note (repeated next bar). The foot bass drum plays these all as 8ths. The harp returns in Bar 5 on Line 1 G/Line 2 C/E/G/Line 3 C/E 8ths (followed by two 8<sup>th</sup> rests) to F#/B/Line 2 D/F#/B/Line 3 D 8ths (followed by two 8<sup>th</sup> rests) to (Bar 6) E/A/Line 2 C/E/A/Line 3 C 8ths (followed by two 8<sup>th</sup> rests) to D/F#/A/Line 2 D/F#/A 8ths (followed by two 8<sup>th</sup> rests). Piano II in Bar 3 plays Contra-octave G/Great octave G/B/small octave D/Line 1 G 8ths (followed by an 8<sup>th</sup> rest) to Great octave D/F#/B/Line 1 B 8ths back to the first notes, etc. Celli in Bar 3 play Great octave G/small octave D/B 8ths (followed by two 8<sup>th</sup> rests) to same 8ths (followed by two 8<sup>th</sup> rests) to (Bar 4) Great octave E/B/small octave G 8ths twice in that same rest pattern to (Bar 5) Great octave A/small octave E/middle C 8ths to Line 1 D to Line 1 C 8ths (crossbeam connected) to D-C-small octave B 8ths (crossbeam connected) to (Bar 6) C-B-A 8ths down to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup>. CB in Bar 3 play small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to D 8<sup>th</sup> (crossbeam connected) up to G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 4) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave B 8<sup>th</sup> up to E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to (Bar 5) Great octave A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to B 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 6) small octave C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup>.

Okay. Enough on this cue! I think the reader has gotten a very good idea of how this music was constructed. [end session Saturday, April 02, 2011 at 7:56 pm]

[Reel 7/part 1] 3 pages, I believe 19 bars.

[Reel 7/2] Reprise Reel 6/1, 6 pages, 48 bars. Ends on "Not again!"

[Reel 7/3] *lento* in 4/4 time, 10 pages, 39 bars plus separate effects track.

[Can Can Prelude] Reel 7/Part 4. Key signature of F maj (one flat) in 6/8 time, 5 pages, 16 bars. Orchestrated by Maurice DePackh dated 3/8/53 (he worked on a

Sunday!). Cue # 35126. Dvd location 00:57:23. Scene: Sue and Scott attend the 14<sup>th</sup> Street Music Hall Sunday matinee. In the grace bar (Bar “A”), 12 violins sound forte Line 1 F#-G-G# 8ths (crossbeam connected) to (Bar 1) A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (crossbeam connected) to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (crossbeam connected) down to (Bar 2) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 2 G 8<sup>th</sup> (crossbeam connected) to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8ths (crossbeam connected) to (Bar 3) A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup>. Muted trombones I-II sound *mf* the same notes as the violins in Bar A and Bar 1 but an octave lower register and as staccato notes to (Bar 2) small octave E staccato 8<sup>th</sup> (followed by rests). Pos III in Bar 1 play small octave C staccato 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2) same C staccato 8<sup>th</sup> (followed by rests). Muted trumpet I (rest silent) play *mf* as the violins (but as staccato notes) in Bar A and Bar 1 to (Bar 2) E staccato 8<sup>th</sup> followed by rests. Piano I top staff play as the violins (bottom staff an octave lower register). Piano II in Bar 1 sounds *mf* Great octave C/small octave C/Bb/Line 1 C/E 8ths (followed by two 8<sup>th</sup> rests) to same 8ths (followed by two 8<sup>th</sup> rests) to (Bar 2) same 8<sup>th</sup> notes (followed by rests) to (Bar 3) small octave C/Bb/Line 1 E/Bb/Line 2 E 8ths (followed by two 8<sup>th</sup> rests) to same 8<sup>th</sup> notes (followed by two 8<sup>th</sup> rests). The timp in Bar 1 plays *p* small octave C staccato 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2) C 8<sup>th</sup> followed by rests. The “double drums” play the pattern of the violins (etc.) or at least the first one does completely. The other drum usually hits the strong beats only. Violas (top staff) in Bar A play middle C/E to C/E to C/E staccato 8ths forte to (Bar 1) C/E 8ths (followed by an 8<sup>th</sup> rest) to C/E 8ths to C/E 8ths (followed by an 8<sup>th</sup> rest) to C/E 8ths to (Bar 2) C/E 8ths (followed by an 8<sup>th</sup> rest) up to E/Bb 8ths to same E/Bb 8ths (followed by an 8<sup>th</sup> rest) to E/Bb 8ths to (Bar 3) E/Line 2 C 8ths in the same rest pattern the rest of the bar. Violas bottom staff play small octave BB/Line 1 E 8ths 3X to (Bar 1) Bb/E 8ths in the same rest pattern as top staff violas to (Bars 2-3) *col* top staff violas. Four celli play forte small octave C dotted quarter note legato up to (Bar 1) middle C dotted half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) up to G 8<sup>th</sup> to F# 8<sup>th</sup>(followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> to (Bar 3) A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup>. CB in Bar 1 play small octave C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (Bar 2) C 8<sup>th</sup> followed by rests up to (Bar 3) middle C to C 8ths in the same rest pattern. After a quarter rest in Bar 2, the woodwinds come into play. Flutes play Line 2 E/G 8ths to E/F# 8ths (followed by an 8<sup>th</sup> rest) to E/G 8ths to (Bar 3) E/A 8ths (followed by an 8<sup>th</sup> rest) to E/G 8ths to E/F# 8ths (followed by an 8<sup>th</sup> rest) to E/G 8ths. The oboes are *col* flute I (but oboe II is an octave lower register). Clarinet II is *col* oboe II (Line 1 register). Clarinet I staff line I’m not sure about....Etc.

“Can Can Part 1” Cue # 35127.

“Can Can Part 2” Cue # 35128.

Note: For some reason I do not have these first two segments of the Can Can music, just Part 3. Perhaps they were not included in the materials pulled for me or ??? I do not remember now.

“Can Can Part 3” Cue # 35129. Key signature of four flats in 6/8 time. Orchestrated by DePackh dated 2/23/53 (a Monday). Dvd location 1:00:26. Scene: Scott tells Ann, “Now relax, honey, and enjoy the show!” Incidentally, Bar 186 is in effect Bar 1 here in this Part 3 section, and this Bar 186 is actually a grace bar (not full 6/8 duration).

All 12 violins (at least thru Bar 188) play forte Line 3 Eb stand-alone 8<sup>th</sup> to Eb-D-Eb legato 8ths (crossbeam connected) to (Bar 187) F quarter note to Eb 8<sup>th</sup> to D quarter note to Eb 8<sup>th</sup> to (Bar 188) C quarter note to divisi Line 2 C/Eb 8ths up to Line 3 C/Eb sforzando 8ths (followed by two 8<sup>th</sup> rests) to (Bar 189) Line 2 G/Line 3 F sforzando 8ths (followed by two 8<sup>th</sup> rests) down to Line 1 Bb/Line 2 G sforzando 8ths (followed by two 8<sup>th</sup> rests) to (Bar 190) Line 2 Db/Bb sforzando 8ths (followed by an 8<sup>th</sup> rest) to Line 3 Eb 8<sup>th</sup> to same Eb sforzando 8<sup>th</sup> to D 8<sup>th</sup> to Eb 8ths to (Bar 191) Line 3 G dotted half note trill tied to dotted quarter note and tied to 8<sup>th</sup> note down to non-trill Eb down to Line 2 Eb rinforzando 8ths to (Bar 193) Line 2 Ab rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to Line 1 Bb/Line 2 G/Line 3 Eb 8ths (followed by two 8<sup>th</sup> rests) to (Bar 194) Line 3 Ab 8<sup>th</sup> (followed by rests). In Bar 189, violins II now play Line 2 Db/Bb sforzando 8ths (followed by two 8<sup>th</sup> rests) down to Line 1 G/Line 2 D sforzando 8ths (followed by two 8<sup>th</sup> rests) to (Bar 190) Line 1 G/Line 2 F 8ths (followed by an 8<sup>th</sup> rest) and then *col* violins I thru Bar 192. Two top staff violas play Line 1 Eb stand alone 8<sup>th</sup> to Eb-D-Eb legato 8ths to (Bar 187), after a quarter rest, Eb 8<sup>th</sup> to C/D quarter notes to C/Eb 8ths to (Bar 188), after a quarter rest, C/Eb to same C/Eb sforzando 8ths (followed by two 8<sup>th</sup> rests). Two violas bottom staff play the same as the top staff violas in Bar 186 to (Bar 187), after a quarter rest, small octave Ab/Line 1 Eb 8ths to Line 1 D quarter note to Ab/Eb 8ths to (Bar 188), after a quarter rest, Ab/Eb to Ab/Eb sforzando 8ths (followed by two 8<sup>th</sup> rests). Four celli play Line 1 Eb 8<sup>th</sup> to Eb-D-Eb legato 8ths to (Bar 187) small octave Eb dotted quarter note tied to quarter note to F 8<sup>th</sup> to (Bar 188) Eb quarter note down to Great octave Ab/small octave Eb to same Ab/Eb sforzando 8ths (followed by two 8<sup>th</sup> rests). After an 8<sup>th</sup> rest in Bar 186, CB play small octave Eb dotted quarter note down to (Bar 187) Great octave Ab 8<sup>th</sup> (followed by 8<sup>th</sup>/8<sup>th</sup>/quarter rests) to small octave Eb 8<sup>th</sup> up to (Bar 188) Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave Ab to Ab sforzando 8ths (followed by two 8<sup>th</sup> rests). The harp in Bar 187 is gliss from small octave Eb quarter note gliss line and crescendo hairpin up to (Bar 188) Line 4 Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). After an 8<sup>th</sup> rest in Bar 186, flutes are trill forte on Line 2 B (natural) dotted quarter note to (Bar 187) Line 3 C-Db-C-Line 2Bb-Ab-Bb 16ths to next figure of Ab-Bb-Ab-G-F-G 16ths legato to (Bar 188) Ab-G-Ab-Bb-Line 3 C-Db 16ths to Eb stand-alone 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). After an 8<sup>th</sup> rest, the oboes play Line 2 G dotted quarter note trill to (Bar 187) Ab-Bb-Ab-G-F-Gb 16ths to F-G-F-G-F-G 16ths to (Bar 188) E-Eb-F-G-Ab-Bb 16ths to Line 3 C stand-alone 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). The Eb clarinet plays as the flutes but an octave lower register. The three B-flat clarinets play as the oboes.

[Resume session Sunday, April 03, 2011 at 8:35 am :] Horn I in Bar 186 (the first bar in this cue) plays forte Line 1 Eb [written Line 1 Bb] stand-alone 8<sup>th</sup> note to same Eb-D-Eb legato 8ths to (Bar 187) F [written Line 2 C] quarter note to Eb 8<sup>th</sup> to D quarter note to Eb 8<sup>th</sup> legato to (Bar 188) F quarter note down to C-C [written G-G] sforzando ( ^ ) stand-alone 8ths (followed by two 8<sup>th</sup> rests) to (Bar 189) F sforzando quarter note to Eb

[written Bb] 8<sup>th</sup> to D sforzando quarter note to Eb 8<sup>th</sup> to (Bar 190) G [written Line 2 D] rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Eb 8<sup>th</sup> to Eb-D-Eb 8ths. After an 8<sup>th</sup> rest in the grace Bar 186, horns II-III (sharing the same staff) play small octave G/Line 1 Db [written D/Ab] tenuto dotted quarter notes to (Bar 187) small octave Ab/middle C [written Eb/G] quarter notes to 8<sup>th</sup> notes to quarter notes to 8<sup>th</sup> notes legato to (Bar 188) Ab/C quarter notes down to Eb/Ab sforzando 8ths to same Eb/Ab stand-alone 8ths (followed by two 8<sup>th</sup> rests) to (Bar 189) G/Line 1 Db quarter notes to 8<sup>th</sup> notes to quarter notes to 8<sup>th</sup> notes to (Bar 190) G/Db 8ths (followed by an 8<sup>th</sup> rest) up to Line 1 Eb unison stand-alone 8<sup>th</sup> to same Eb rinforzando 8<sup>th</sup> to D to Eb 8ths. Trumpets and trombones also play but I don't really want to delineate each of the four trumpets as required in this section. The first trumpet plays the melody line (see horn I) in Bars 186-187. After an 8<sup>th</sup> rest, trumpet II plays Line 1 B dotted quarter note to (Bar 187) Line 2 C quarter note to 8<sup>th</sup> to quarter note to 8<sup>th</sup> to (Bar 188) trumpets I-II playing A/Line 2 C quarter notes up to C/Eb to C/Eb sforzando 8ths (followed by two 8<sup>th</sup> rests). After an 8<sup>th</sup> rest in Bar 186, trumpet III plays Line 1 G tenuto dotted quarter note to (Bar 187) A quarter note to 8<sup>th</sup> to quarter note to 8<sup>th</sup>. Trumpet IV plays Line 1 Eb 8<sup>th</sup> to Eb-D-Eb 8ths and so forth (melody line but in the Line 1 register). Etc. After an 8<sup>th</sup> rest in Bar 186, trombones play small octave Eb/G/Bb (Eb maj) quarter notes to (Bar 187) Great octave Ab/small octave Eb/middle C quarter notes to 8ths to quarter notes to Eb/F/Ab 8ths to (Bar 188) Great octave Ab/small octave Eb/middle C quarter notes to two stand-alone sforzando 8ths (followed by two 8<sup>th</sup> rests). The snare drum plays one stand-alone 8<sup>th</sup> to three more such 8ths (crossbeam connected) to (Bar 187) dotted half note trem roll tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to two sforzando 8ths (followed by two 8<sup>th</sup> rests) to (Bar 189) a three-note ruff, and so on. The cymbal and bass drum in Bar 187 sounds a quarter note (followed by an 8<sup>th</sup> rest) to another quarter note (followed by an 8<sup>th</sup> rest) and so forth. After an 8<sup>th</sup> rest in Bar 186, piano II (bottom staff) plays Great octave and small octave Eb 8ths (followed by two 8<sup>th</sup> rests) down to (Bar 187) Contra-octave and Great octave Ab 8ths and so forth. The top staff plays small octave G/Line 1 Db/Eb sforzando 8ths (followed by two 8<sup>th</sup> rests) to (Bar 187), after a quarter rest, Ab/middle C/Eb 8ths to Ab/C/D quarter notes to Ab/C/Eb 8ths, and so forth.

In Bars 191-192 is when the woodwinds play fortissimo the string of legato 16<sup>th</sup> note figures. The three flutes play Line 2 C#-D-Eb-E-F-F# 16ths (connected as a figure by two crossbeams) to G-Ab-A-Bb-B-Line 3 C to (Bar 192) C#-D-Eb-E-F-F# 16ths to G 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests). The oboes play Line 1 A-Bb-B-Line 2 C-Db-D 16ths to Eb-E-F-F#-G-Ab 16ths to (Bar 192) A-Bb-B-Line 3 C-D 16ths to Eb 8<sup>th</sup> (followed by rests). The Eb clarinet plays Line 1 C#-D [written Line 1 A#-B] and so forth (see flutes). The B-flat clarinets play exactly as the oboes. Trombones play Great octave Bb/small octave Eb/Line 1 Db quarter notes to 8<sup>th</sup> notes to quarter notes to Eb/F/Bb 8ths to (Bar 192) Great octave Bb/small octave Eb/Line 1 Db quarter notes to 8ths to quarter notes to 8ths. The timpani is trem rolled on small octave Eb dotted half note tied to dotted quarter note trem next bar. Then the cymbal crashes a half note. The harp is gliss from Great octave Bb quarter note up to (Bar 192) Line 4 G 8<sup>th</sup> just past the middle of the bar (followed by two 8<sup>th</sup> rests). Piano I is gliss in Bar 192 from Great octave Bb quarter note up to Line 3 G sforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Etc.

Skipping slightly to Bar 195 (dvd 1:00:34) in 2/4 time, the melody line goes to the secondary section played by the violins and trumpets (and celli). So we find divisi Line 2 F/Line 3 Db quarter notes up to Ab/Line 3 Eb quarter notes to (Bar 196) Line 3 Db/F 8ths to Db/F quarter notes down to Line 2 F/Ab 8ths up to (Bar 197) Line 3 Db/F dotted 8ths down to Line 2 Ab/Line 3 Eb 16ths down to F/Line 3 Db 8ths up to Ab/Line 3 Eb 8ths to (Bar 198) Line 3 Db/F dotted quarter notes down to Line 2 F/Ab 8ths to (Bar 199, start of page 4) Line 1 Fb/Line 2 Db quarter notes up to Ab/Line 2 Eb quarter notes to (Bar 200) “7” septuplet 16<sup>th</sup> dyads Line 2 Db/Fb to Eb/Gb to Fb/Ab to Gb/Bb to Ab/Line 3 Cb to Bb/Line 3 Db to Cb/Eb crescendo to (not clearly written but maybe Db/Fb sforzando 8ths followed by an 8<sup>th</sup> rest). To (Bar 201) Line 3 Eb dotted 8<sup>th</sup> to Db 16<sup>th</sup> to C up to Eb 8ths to (Bar 202 in 6/8 time) Line 2 Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to a return of the main melody line of Line 3 Eb stand-alone 8<sup>th</sup> to Eb-F-G 8ths (crossbeam connected), and so forth!

Back in Bar 195, the flutes play Line 3 Db 8<sup>th</sup> tied to “3” triplet value 16<sup>th</sup> to C down to Bb triplet value 16ths to next figure of Ab 8<sup>th</sup> tied to “3” triplet value 16<sup>th</sup> to Bb to Line 3 C triplet value 16ths (repeat this bar in the next two bars). Oboes play this an octave lower register (as also the two B-flat clarinets). The E-flat clarinet play as the other clarinets (same Line 2 register). The bassoon plays small octave Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next three bars. After an 8<sup>th</sup> rest in Bar 195, horns play small octave A/Line 1 Db/F 8ths to Bb/Db/F 8ths (followed by an 8<sup>th</sup> rest) and repeated in Bar 196. Trumpets play that secondary melody line starting on Line 1 Db/F/Line 2 Db quarter notes (trumpets II-III on F) to Eb/Ab/Line 2 Eb quarter notes to (Bar 196) F/Line 2 Db/F 8ths to same quarter notes to F/Ab 8ths to (Bar 197) Line 1 Db/F/Line 2 Db/F dotted 8ths to Eb/Ab/Line 2 Eb 16ths to F/Line 2 Db 8ths to Eb/Ab/Line 2 Eb 8ths. Pos in Bar 195 play small octave Db/F/Ab 8ths to Db/F/A 8ths to Great octave Ab/small octave F/Bb dotted 8ths to Ab/F/A 16ths, and so forth. The timp beats small octave Eb-Eb-Eb 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. After an 8<sup>th</sup> rest in Bar 195, violas to staff play Line 1 Db/F to same Db/F 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar to (Bar 197), after an 8<sup>th</sup> rest, Db/F 8ths (followed by an 8<sup>th</sup> rest) to Db/F 8ths to (Bar 198) a repeat of Bar 195. After an 8<sup>th</sup> rest in Bar 195, bottom staff violas play small octave A/Line 1 F 8ths to Bb/F 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar to (Bar 197), after an 8<sup>th</sup> rest, Ab/F 8ths (followed by an 8<sup>th</sup> rest) to Bb/F 8ths. Celli play the melody line of Line 1 Db quarter note to Eb quarter note to (Bar 196) F 8<sup>th</sup> to F quarter note down to small octave Ab 8<sup>th</sup> up to (Bar 197) F dotted quarter note to Eb 16<sup>th</sup> to Db to Eb 8ths to (Bar 198) F dotted quarter note up to Ab 8<sup>th</sup>, and so forth. CB play as the bassoon. The woodwinds in Bars 199 thru 201 now play “6” sextuplet 16<sup>th</sup> note figures. So oboes play Line 2 (flutes Line 3) Fb-Gb-Fb-Eb-Db-Cb 16ths to Db-Eb-Db-Cb-Line 1 Bb-Ab 16ths to (Bar 200) Bb-Line 2 Cb-Db-Eb-Fb-Gb 16ths to Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). All the clarinets play in the oboes’ register. Etc.

I think this should give the interested reader a good enough idea of how this music was constructed. Time to move on to the next cue. [Sunday at 11:22 pm]

[Reel 8/2] From R7/1.

[Sue Enters the Wax Museum] Reel 9/Part 1. *Modto misterioso* in 3/4 time. Cue # 35130, 17 pages, 70 bars. Dvd location 1:13:16. Orchestrated by DePackh dated 3/12/53.

The *solo* clarinet I plays *p* Line 1 C# [written D#] quarter note legato up to A [written B] dotted quarter note down to F# [written G#] 8<sup>th</sup> to (Bar 2) Eb down to small octave G 8ths to Bb dotted quarter note to B 8<sup>th</sup> to (Bar 3 in 4/4 time) C half note decrescendo and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After two quarter rests in Bar 1, the contra-bassoon sounds *p* small octave C to C# 8ths to (Bar 2) D dotted half note (silent next bar). After an 8<sup>th</sup> rest, the bassoon plays *p* small octave E quarter note down to Great octave B 8<sup>th</sup> down to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 1, CB sound *p* Line 1 E tenuto quarter note down to small octave B 8<sup>th</sup> down to C-C# 8ths legato to (Bar 2) D dotted half note decrescendo hairpin (silent next bar). Celli come into play in Bar 2 on small octave G quarter note to Gb tenuto 8<sup>th</sup> to F quarter note to E 8<sup>th</sup> to (Bar 3 in 4/4 time) D# whole note tied to whole note next bar.

In Bar 3 (dvd 1:13:25), *con sordini* violins I (six of them) sound *pp* Line 2 G 8<sup>th</sup> up to Line 3 E quarter note down to C# tenuto stand-alone 8<sup>th</sup> to C down to Line 2 E 8ths up to G quarter note up to (Bar 4) B down to E up to G to A legato 8ths (crossbeam connected) to B 8<sup>th</sup> up to Line 3 A quarter note to G# 8<sup>th</sup>. Muted violins II play the same but an octave lower register. Violas play a different line contrapuntally. They play *p* middle C-C#-D-D# legato 8ths (crossbeam connected) to E 8<sup>th</sup> to D# quarter note to D 8<sup>th</sup> to (Bar 4) D# legato to D quarter notes to C# to C quarter notes. After a half rest in Bar 3, muted horn I plays Line 1 E [written Line 1 B] *rinforzando* half note to (Bar 4) same E *rinforzando* half note to E# to F# quarter notes. Etc.

[Reel 9/2] Ends on “You shouldn’t have done that, my dear.”

[Sue Shackled For A Wax Job] Reel 9/3, 7 pages, 26 bars. Skipping to Bar 17 (1:18:10) the Professor states to the bound Sue Allen, “Everything that I ever loved was taken away from me, but not you, my Marie Antoinette, for I will give you eternal life...”

The solo violins sounds *p passionately* Line 1 Bb quarter note up to A half note down to F# quarter note to (Bar 18) “3” triplet value quarter notes Eb-C-F to normal value C quarter note up to Eb quarter note tied to (Bar 19) E 8<sup>th</sup> down to Line 1 Bb 8<sup>th</sup> up to A half note to F# quarter note to (Bar 20) “3” triplet value F quarter note to (unclear—either D or an quarter rest!) to Eb quarter note tied to 8<sup>th</sup> to F to D to E 8ths. Back in Bar 17, five violins I play *pp subito* fingered trem between Line 1 Db and small octave Bb half notes to Eb-F# half notes trem to (Bar 18) A down to F# whole notes fingered trem to (Bars 19-20) a repeat of Bars 17-18. Six violins II are fingered trem between small octave Bb and Line 1 Db half notes to F#-Eb half notes to (Bar 18) F# up to A whole notes trem (Repeat these two bars in the next two bars). Violas are fingered trem between small octave G-E half notes and then G-Bb half notes to (Bar 18) middle C#-small octave BB whole notes (repeat as given). Celli are fingered trem between small octave E-G half

notes and then Bb-G half notes to (Bar 18) Bb to middle C# whole notes (repeat as given). Etc. [end session Sunday at 12:23 pm]

[Reel 10/A] 5 pages, 19 bars. *Moderato*. “Sue?”

[Reel 10/B] 40 pages, 157 bars.

[Reel 10/2] 11 pages, 42 bars.

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-Species (1995) \*\* [music \*\*\* 1/2]

[http://www.amazon.com/Species-Collectors-Natasha-](http://www.amazon.com/Species-Collectors-Natasha-Henstridge/dp/B000TJBNEY/ref=sr_1_4?s=dvd&ie=UTF8&qid=1306866103&sr=1-4)

[Henstridge/dp/B000TJBNEY/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1306866103&sr=1-4](http://www.amazon.com/Species-Collectors-Natasha-Henstridge/dp/B000TJBNEY/ref=sr_1_4?s=dvd&ie=UTF8&qid=1306866103&sr=1-4)  
[reviewed Tuesday, May 31, 2011]

This is another creepy (Giger-inspired) alien monster on the loose movie. It is in my (and my wife's) “ugly” classification but I've seen far worse (like *Starship Troopers 2*). It has good production values and stars (including a young and relatively thin Alfred Molina!) and competently directed by Roger Donaldson (I just reviewed his *Dante's Peak* the other day) so I'll give it a two \*\* star rating. But it's not a movie I care to watch over and over again! My wife saw a few minutes of it and turned away in disgust: “I'm not going to watch that ugly movie!” I'm only watching it in order to review it, especially the overall good music by Christopher Young (I reviewed his score for *The Core* in this paper).

I like Young's “Main Title—Revised” [1M1 Revised]. The original Main Title was rejected. The orchestra is large consisting notably of a 24-women's chorus—no men allowed since this is a female monster! There are 24 violins, 10 violas, 8 VC, 6 CB, 3 flutes/piccs, 2 oboes, 2 clarinets, Eb C. B. clarinet, Fag, C. Fag, 4 horns, 2 trumpets, 3 Pos, tuba, celeste, 2 pianos, timp, etc. The opening bar is a mixed tonality of the F maj (F/A/C) of the harps, low dissonant cluster of tones of the horns, and so forth. Violins are in harmonics on high A tied (sustained) whole notes. Shortly in Bar 6 the women's choir sings “AAH” the combined D minor (D/F/A) tonality in a sort of heavenly fashion as we see the serene star field a viewed by the observatory. Skipping to Bar 16 (dvd 00:01:02) the violins start to play *p* a three-note serene pattern of I believe dotted half notes tied to 8ths to Line 2 D/F/Bb 8ths to (Bar 17) E/A/Line 3 C# (A maj 2<sup>nd</sup> inversion) whole notes decrescendo. Violas play Line 1 D-F-D-F 16ths figure played 4X to (Bar 17) C#-E-C#-E 16ths figure four times. VC/CB in Bar 17, after an initial half rest, play Great octave A half note response. The triangle and vibe sound in Bar 16, and one flute plays the phrase. The celeste plays Lines 1 & 2 F-A-F-A 16ths 3X and so forth. The piano also plays the same pattern. This all sounds a bit like Goldsmith and maybe a bit like Herrmann (to a lesser degree). Skipping to Bar 36 (dvd 00:02:23) the strings are dominant in the tonal phrasing of the still serene music. Violins I play Line 3 D to C# quarter notes to D half note to (Bar 37) D to Eb quarter notes to D half notes. Violins II play Line 2 Bb to A quarter notes to Bb half note to (Bar 37) Bb down to G quarter notes to Bb half note.

Violas play as violins I but an octave lower register. VC/CB play small octave notes. So the tonalities are G min (G/Bb/D) to A maj (A/C#/E) back to G minor in Bar 36. Harp I plays descending “6” sextuplet value 16<sup>th</sup> note figures, as well as the celeste (celestial effect!). Flutes play Line 2 G/Bb/Line 3 D down to Line 2 D/G/Bb 8ths up to E/A/Line 3 C# to C#/E/A 8ths, and so forth. Oboes play Lines 2 & 3 D to C# quarter notes to D half note in Bar 36. Etc. I like this star-field cue, much as I liked Goldsmith’s similar observatory cues in *Omen III: Final Conflict*. I would give this cue a four \*\*\* star rating out of five. I would give Goldsmith’s “Trial Run” cue from *Final Conflict* a glorious five \*\*\*\*\* star rating, however!

Young’s next relatively quiet cue, “Sil Escapes-Pt. I” is also nice to hear. For an ugly movie I am glad Young decided to offset that with calming music now & then! The initial tempo marking here is “Mysterious & Delicate” in 4/4 time. The vibe and triangle softly sound. The harp plays largely 16<sup>th</sup> note figures *espr e delicato*. Violins I play Line 3 F whole note tied to Bar 2. In Bar 3 violins II play *trem at tip* Line 1 F down to C 8ths figure 3 X to F quarter note. Non-transposed clarinet I plays this as well. Violas play this small octave Ab down to F 8ths, while non-transposed clarinet II plays the same. Etc. “Sil Escapes-Pt.2” is faster and action-packed as the little girl escapes. It’s very synth and piano “3” 8<sup>th</sup> note triplet driven or propelled (running). It’s very functional for this scene but it’s not a “pleasant” cue to hear a lot, but it *is* dynamic. “Sil Gets Off Train” [2M1] is nice and reflective or “reserved” in 4/4 time. I like it. Some violins start off on Line 4 C tied or sustained whole notes. The other strings in Bar 3 start to play a serene short phrase. The piano and celeste play largely 16<sup>th</sup> note figures. “Dan the Psychic” [3M1] starting dvd 00:16:25 is effective with the high strings conveying the empathy quality but with VC/CB on small octave C# repeated quarter notes. The timp is rolled on enharmonic Great octave Db tied whole notes. The bassoon plays tied small octave C# whole notes for the first two bars. The vibes soon sound. Good cue.

I did not research much of the score so I’ll let this go as enough for the review. Considering this is a yucky movie to watch (unless you are a diehard sci-fi-horror fan), I am surprised Young gave this a very good musical treatment. It’s a risk doing scores for movies of this caliber (I wouldn’t want it in my resume!) but I guess a composer has to make a living! *The Core* is a far more digestible or pleasant movie that Young composed for. Arnold, Young, Howard are good contemporary composers, great musical craftsmen. I like John Morgan’s music too, especially in his earlier career when he worked alone (without Bill Stromberg as a project partner). But it appears that in the latter phase of his career he decided not to make composing alone as his primary focus of identity. Too bad. I would’ve loved having him compose, say, *Star Trek VI* directed by Meyer. Morgan has far more of the “old school” sentiment than Howard/Arnold/Young. His influences are decidedly Herrmann/Steiner (who happen to be my favorite film composers!). Unfortunately Morgan largely got involved with “B” (bomb!) low-rate production movies (*Aftermath*, *Empire of the Dark*, etc) and never seemed to get an established “in” into the Hollywood system. Producers probably don’t want to involve themselves with an “unknown.” Fred-not-Max Steiner (also another very good composer) also never really got “in” the Hollywood feature film business except in relatively minor ways (helping Goldsmith do some cues for *Star Trek:TMP*, helping Alfred Newman for *Greatest Story*

*Ever Told*, etc). Again, too bad. I think he's a terrific composer. I believe he's still alive somewhere in New Mexico, but I never hear about him and his activities (I Googled with no success).

-Meet the Parents (2001) \*\*\* 1/2

[http://www.amazon.com/Meet-Parents-Ben-Stiller/dp/B00003CXO1/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292904731&sr=1-1](http://www.amazon.com/Meet-Parents-Ben-Stiller/dp/B00003CXO1/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292904731&sr=1-1)

This is a very funny movie! I remember my wife and I visited Zip Dobyns at her home in Jamul, and then we went to nearby San Diego somewhere to watch the movie at a nice theater. We really enjoyed ourselves.

-Helen of Troy (1955) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Helen-Troy-Rossana-Podest%20C3%A0/dp/B0001AVZNA/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292904802&sr=1-2](http://www.amazon.com/Helen-Troy-Rossana-Podest%20C3%A0/dp/B0001AVZNA/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292904802&sr=1-2)

I already wrote an in-depth 83-page paper on the movie and score:

<http://www.filmscorerundowns.net/steiner/helenoftroy.pdf>

I can confirm that it definitely was Geoffrey Toone's voice that dubbed Sernus' voice in the movie. Years after I had written my paper I had purchased a Season Two episode of *Cheyenne* (starring Clint Walker) titled "Big Ghost Basin." Toone was in that episode and his is the same voice that came out of the mouth of Sernus in *Helen of Troy*! It's a terrific voice but I am curious to hear the actual voice of Sernus to see why Warner felt it had to be dubbed over. Another distinctive voice in that *Cheyenne* episode is Slim Pickens—even more distinctive, in fact. He has a small role with *Cheyenne* towards the final act of the episode, and he's great!

-Happy Holidays with Bing & Frank (1957)

[http://www.amazon.com/Happy-Holidays-Bing-Frank-Crosby/dp/B00009QGEG/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292906250&sr=1-1](http://www.amazon.com/Happy-Holidays-Bing-Frank-Crosby/dp/B00009QGEG/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292906250&sr=1-1)

-2001: A Space Odyssey (1968) \*\*\*\*

[http://www.amazon.com/2001-Space-Odyssey-Keir-Dullea/dp/B00005ASUM/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292906403&sr=1-4](http://www.amazon.com/2001-Space-Odyssey-Keir-Dullea/dp/B00005ASUM/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292906403&sr=1-4)

This is classic sci-fi but, for me, not necessarily a "masterpiece" en total—although Kubrick's direction is superb, and certain sequences would be masterpiece status (the confrontation with HAL, for instance).

-The Violent Men (1954) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Violent-Men-Glenn-Ford/dp/B0007MAO02/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292906932&sr=1-1](http://www.amazon.com/Violent-Men-Glenn-Ford/dp/B0007MAO02/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292906932&sr=1-1)

This is a modest “B” Columbia western starring Glenn Ford and the great Edward G. Robinson. The real treat is the Max Steiner score. I researched it thoroughly at Sony/Columbia studios long ago. Some day I’ll do a thorough rundown on it—but not today! But I did a partial rundown in blog # 41:

<http://www.filmscorerundowns.net/blogs/41.pdf>

-Jane Eyre (1944) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Jane-Eyre-Orson-](http://www.amazon.com/Jane-Eyre-Orson-Welles/dp/B000MGBLHS/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292907091&sr=1-4)

[Welles/dp/B000MGBLHS/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292907091&sr=1-4](http://www.amazon.com/Jane-Eyre-Orson-Welles/dp/B000MGBLHS/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292907091&sr=1-4)

I discussed this dvd on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2691>

And also in one of my blogs:

<http://www.filmscorerundowns.net/blogs/36.pdf>

-Ironside: Season 1 \*\*\* 1/2

[http://www.amazon.com/Ironside-Complete-Season-Raymond-](http://www.amazon.com/Ironside-Complete-Season-Raymond-Burr/dp/B000MGBSQM/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292907216&sr=1-2)

[Burr/dp/B000MGBSQM/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292907216&sr=1-2](http://www.amazon.com/Ironside-Complete-Season-Raymond-Burr/dp/B000MGBSQM/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292907216&sr=1-2)

-Ironside: Season 2 \*\*\* 1/2

[http://www.amazon.com/Ironside-Season-2-Raymond-](http://www.amazon.com/Ironside-Season-2-Raymond-Burr/dp/B000UAE7DQ/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292907216&sr=1-5)

[Burr/dp/B000UAE7DQ/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1292907216&sr=1-5](http://www.amazon.com/Ironside-Season-2-Raymond-Burr/dp/B000UAE7DQ/ref=sr_1_5?s=dvd&ie=UTF8&qid=1292907216&sr=1-5)

-Glendarry GlenRoss (1992) \*\*\* ½ [music \*\*]

[http://www.amazon.com/Glengarry-Glen-Ross-Al-](http://www.amazon.com/Glengarry-Glen-Ross-Al-Pacino/dp/B00005JKG9/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292907505&sr=1-1-spell)

[Pacino/dp/B00005JKG9/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292907505&sr=1-1-spell](http://www.amazon.com/Glengarry-Glen-Ross-Al-Pacino/dp/B00005JKG9/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292907505&sr=1-1-spell)

This cast is a powerful ensemble: Al Pacino, Alec Baldwin quite memorably, Ed Harris, Alan Arkin, Kevin Spacey, Jack Lemmon, and Jonathan Pryce. It is strong brew to drink, this movie. My wife doesn’t like it, however! I watch it sparingly because the subject matter is not my cup of herbal tea or mild coffee (the hot brew I normally like!). It is a movie about desperation, how these over-the-hill salesmen must Always Be Closing!—or they’ll be fired. Alec Baldwin’s short scene is riveting but also quite crude and disrespectful, a big reason why my wife doesn’t like it. I like the Al Pacino scenes, especially at the bar. I did not care much for Director Foley’s commentary. Give me Frankenheimer any day! The music did not particularly impress me.

-Matrix Revolutions (2003) \*\*\*

[http://www.amazon.com/Matrix-Revolutions-2-Disc-](http://www.amazon.com/Matrix-Revolutions-2-Disc-Widescreen/dp/B0001BKAEY/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292907587&sr=1-1)

[Widescreen/dp/B0001BKAEY/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292907587&sr=1-1](http://www.amazon.com/Matrix-Revolutions-2-Disc-Widescreen/dp/B0001BKAEY/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292907587&sr=1-1)

This is a decent sci-fi movie but a little overdone with the action. The original Matrix installment is the best.

-Forsyte Saga (1967) \*\*\*\*\*

[http://www.amazon.com/Forsyte-Saga-Complete-Eric-Porter/dp/B00007149J/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292908108&sr=1-2](http://www.amazon.com/Forsyte-Saga-Complete-Eric-Porter/dp/B00007149J/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292908108&sr=1-2)

What a terrific British series! I was glued to the tv set every Sunday (I believe) when it was shown on the local educational channel 28. When I found out that the series was available on dvd, I immediately purchased it. I particularly liked the Bosinney character played by John Bennett. Eric Porter's performance is the best, and it's always a pleasure seeing Kenneth More, and Nyree Dawn Porter is exceptional, and so forth. If you have never seen the series, buy the dvd set. You will not be disappointed by this brilliantly acted series about the Victorian era up to the Roaring twenties.

-The Man from UNCLE (1964)

[http://www.amazon.com/Man-U-N-C-L-Complete-Season/dp/B0011VR6QI/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292908199&sr=1-3](http://www.amazon.com/Man-U-N-C-L-Complete-Season/dp/B0011VR6QI/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292908199&sr=1-3)

-The Twilight Zone: Definitive Edition (Season 1) \*\*\*\*\*

[http://www.amazon.com/Twilight-Zone-Season-Definitive/dp/B00068NVMK/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292908314&sr=1-1](http://www.amazon.com/Twilight-Zone-Season-Definitive/dp/B00068NVMK/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292908314&sr=1-1)

Obviously this is a classic and at many times a masterpiece series. Rod Serling was a highly influential, quality force in Hollywood. He's clearly in the bright daylight of instant recognition, so there he is not in the twilight zone! I've discussed various episodes of the series in my blogs and various papers on my site, so no need to go further here. But I can say as a kid I was quite influenced by CBS shows, especially *Have Gun Will Travel* (perhaps many times more than TZ). There in HGWT you have a star/hero you are looking forward to (Richard Boone as Paladin) whereas TZ was an anthology series, so no "family" there to expect each week (as in *Gunsmoke*, *Rawhide*, *Perry Mason*). So I suppose I would edge more towards those shows over TZ in terms of personal popularity and total satisfaction.

-McCloud: Seasons 1 & 2 \*\*\*

[http://www.amazon.com/McCloud-Seasons-1-Dennis-Weaver/dp/B00005JNHU/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292908382&sr=1-1](http://www.amazon.com/McCloud-Seasons-1-Dennis-Weaver/dp/B00005JNHU/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292908382&sr=1-1)

I liked Dennis Weaver as "Chester" in *Gunsmoke*, and I was sad to see him leave the series. He has great charisma in his macho role this time as McCloud, but that series is not as good as *Gunsmoke*.

-SCTV Volume 1 (1983) \*\*\*\*\*

[http://www.amazon.com/SCTV-Network-90-Disc-Set/dp/B0001S6AQE/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292908518&sr=1-1](http://www.amazon.com/SCTV-Network-90-Disc-Set/dp/B0001S6AQE/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292908518&sr=1-1)

Very funny series with a terrific cast of comedians, including of course the great John Candy and Rick Moranis.

-Suspense: The Lost Episodes (Collection 1) (1949) \*\*

[http://www.amazon.com/Suspense-Lost-Episodes-Collection-1/dp/B000P1KPIQ/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292908619&sr=1-4](http://www.amazon.com/Suspense-Lost-Episodes-Collection-1/dp/B000P1KPIQ/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292908619&sr=1-4)

I certainly only begun to look at these many episodes but there was at least one with George Reeves as the guest star.

-Checkmate (1960) \*\*\*

[http://www.amazon.com/Checkmate-Complete-DVD-Over-Hours/dp/B003K1NGXE/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292908706&sr=1-1](http://www.amazon.com/Checkmate-Complete-DVD-Over-Hours/dp/B003K1NGXE/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292908706&sr=1-1)

Interesting watching this series now on dvd since I rarely watched any of the episodes when originally aired. I have not seen all episodes yet but so far no real classic one comes to mind, but it's great seeing the various guest actors.

-Have Gun Will Travel (Season One) (1957) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Have-Gun-Will-Travel-Complete/dp/B0001JXQ2Y/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293686018&sr=1-3](http://www.amazon.com/Have-Gun-Will-Travel-Complete/dp/B0001JXQ2Y/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293686018&sr=1-3)

Terrific, classic series starring Richard Boone as Paladin. You cannot go wrong buying these seasons. I already wrote a thorough rundown of the first three seasons on my Film Score Rundowns site:

<http://www.filmscorerundowns.net/herrmann/havegunwilltravel.pdf>

-Have Gun Will Travel (Season Two) (1958) \*\*\*\*

[http://www.amazon.com/Have-Gun-Will-Travel-Complete/dp/B0006Z2L1A/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1292908777&sr=1-6](http://www.amazon.com/Have-Gun-Will-Travel-Complete/dp/B0006Z2L1A/ref=sr_1_6?s=dvd&ie=UTF8&qid=1292908777&sr=1-6)

This is another terrific season. Buy it!

-Have Gun Will Travel (Season Three) (1959) \*\*\*\*

[http://www.amazon.com/Have-Gun-Will-Travel-Complete/dp/B000BITUXO/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1292908777&sr=1-8](http://www.amazon.com/Have-Gun-Will-Travel-Complete/dp/B000BITUXO/ref=sr_1_8?s=dvd&ie=UTF8&qid=1292908777&sr=1-8)

Three is the charm! Buy it!

-Alien Quadrilogy

[http://www.amazon.com/Alien-Quadrilogy-Aliens-Resurrection/dp/B0000VCZK2/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292908940&sr=1-1](http://www.amazon.com/Alien-Quadrilogy-Aliens-Resurrection/dp/B0000VCZK2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292908940&sr=1-1)

Included in this set are the first four *Alien* movies. I have already discussed Elliot Goldenthal's excellent score for *Alien 3* in my online paper about the nature of his music:

[http://www.filmscorerundowns.net/other/elliott\\_goldenthal.pdf](http://www.filmscorerundowns.net/other/elliott_goldenthal.pdf)

I do not have any of the music from Horner's score for *Aliens*, but I do have some cues from Goldsmith's original *Alien*. In a sense, both composers created a sort of "Next Generation" type of score for these *Alien* movies. Both of them did an excellent job! The music is quite different (atonal, etc.) but not *alienating*, so to speak!

-Space 1999 (1975) \*\*

[http://www.amazon.com/Space-1999-Megaset-Martin-Landau/dp/B00006FD8P/ref=sr\\_1\\_3?ie=UTF8&s=dvd&qid=1292909102&sr=1-3-spell](http://www.amazon.com/Space-1999-Megaset-Martin-Landau/dp/B00006FD8P/ref=sr_1_3?ie=UTF8&s=dvd&qid=1292909102&sr=1-3-spell)

An interesting series with initial promise starring Martin Landau but I'm afraid it never lived up to its potential. Except for a few episodes, most the shows, especially those of the second season, were rather odd, hard to get into.

-Danger Man (1960) \*\*\*1/2

[http://www.amazon.com/Danger-Man-Complete-First-Season/dp/B0000TWNQA/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292909193&sr=1-2](http://www.amazon.com/Danger-Man-Complete-First-Season/dp/B0000TWNQA/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292909193&sr=1-2)

Patrick McGoohan as the secret agent man in this first season half-hour episodes! Good stuff! Next followed the hour series and then the cult classic one-season show, *The Prisoner*. "View From The Villa" (first episode of Disc 1) stars Barbara Shelly. Next is "Time To Kill" starring the guy who played the high-level SS officer in the Burton/Eastwood war thriller, *Where Eagles Dare*.

-The Prisoner: Complete Series (1968) \*\*\*\*

[http://www.amazon.com/Prisoner-Complete-40th-Anniversary-Collectors/dp/B000FOQ03C/ref=sr\\_1\\_11?s=dvd&ie=UTF8&qid=1292909236&sr=1-11](http://www.amazon.com/Prisoner-Complete-40th-Anniversary-Collectors/dp/B000FOQ03C/ref=sr_1_11?s=dvd&ie=UTF8&qid=1292909236&sr=1-11)

Classic show of only one season (intentionally) starring Patrick McGoohan. I remember when it was aired originally on television on CBS during the summer when the Jackie Gleason Show was off. I was glued to the boob tube every Saturday evening that summer!

-Rawhide (Complete First Season) (1959) \*\*\* 1/2

[http://www.amazon.com/Rawhide-Complete-Season-Eric-Fleming/dp/B000F9T70K/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292909406&sr=1-1](http://www.amazon.com/Rawhide-Complete-Season-Eric-Fleming/dp/B000F9T70K/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292909406&sr=1-1)

This CBS hour series stars a very young Clint Eastwood as Rowdy Yates. While not as classic as *Have Gun Will Travel* it is nonetheless quite an entertaining western series. I discussed the episode "Incident of the Devil & His Due" in my online paper that focused primarily on HGWT:

<http://www.filmscorerundowns.net/herrmann/havegunwilltravel.pdf>

-[A Night To Remember](#) (1958) \*\*\*\* [music \*\*\*]

[http://www.amazon.com/Night-Remember-Criterion-Collection/dp/1559408685/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292986585&sr=1-1](http://www.amazon.com/Night-Remember-Criterion-Collection/dp/1559408685/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292986585&sr=1-1)

Terrific black & white British movie starring Kenneth More on the sinking of the Titanic. I prefer it to Cameron's color extravaganza. Listen to the excellent audio commentary by Don Lynch and Ken Marshall. The music by William Alwyn is fine, but there's relatively very little of it.

-[The Color Honeyymooners: Collection 4](#) \*\*\*

[http://www.amazon.com/Color-Honeyymooners-Collection-Vol-4/dp/B0016PUSKK/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292986772&sr=1-4](http://www.amazon.com/Color-Honeyymooners-Collection-Vol-4/dp/B0016PUSKK/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292986772&sr=1-4)

"How Sweet It Is!"... Well, perhaps not that sweet or classic entertainment (as the original series) but it is still a treat to see the color Honeyymooners. I just wish they had simply had the Jackie Gleason Show intact (not just the Honeyymooners segments).

-[The Illusionist](#) (2005) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Illusionist-Widescreen-Edward-Norton/dp/B000K7VHQ4/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292986845&sr=1-1](http://www.amazon.com/Illusionist-Widescreen-Edward-Norton/dp/B000K7VHQ4/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292986845&sr=1-1)

This is quite an excellent movie about how a 1900 Viennese illusionist schemes to overcome (outsmart) class and power with magic and love. Both my wife and I enjoyed this movie. She likes the intrigue, the mystery, the set designs/locations, and the great characters. The casting was superb, and having Paul Giamatti was a real plus in the ensemble. Edward Norton was perfect for the role, and so was Rufus Sewell as the intimidating Crown Prince. This movie deserves at least a classic four \*\*\*\* star rating. The same applies for the well-conceived music by Philip Glass. Normally I am not so taken by his over-minimalistic approach but here his music is a great fit. I liked the whole score but was taken by the Main Title and also that cue located at dvd 00:29:27 (rendezvous with the Jessica Biel character). The director in his audio commentary at 00:11:31 discusses the music briefly. The other movie about magic that came out at this time (*Prestige*) is good but a bit too fantastic and ultimately silly at its conclusion. *Illusionist* is a better movie with a better score. So I highly recommend buying this dvd.

-[Last Man on Earth](#) (1964) & "The Left Fist of David" TV pilot (1958) \*\* [music \*\*\* ½]

<http://www.pricecanada.com/p.php/The-Last-Man-on-Earth-617742102994-515069/>

Here's a rare opportunity to hear Herrmann's original score (*Collector's Item*) for this pilot score that never made it as a series. The pilot show was lousy but the music is moody, strong, atmospheric. I discussed the music in my online paper on Herrmann's television works:

[http://www.filmscorerundowns.net/herrmann/bh\\_tvworks.pdf](http://www.filmscorerundowns.net/herrmann/bh_tvworks.pdf)

-Parrish (1960) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Parrish-Delmer-](http://www.amazon.com/Parrish-Delmer-Daves/dp/B001QYVW0Q/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292987498&sr=1-2)

[Daves/dp/B001QYVW0Q/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292987498&sr=1-2](http://www.amazon.com/Parrish-Delmer-Daves/dp/B001QYVW0Q/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292987498&sr=1-2)

I consider this the best of the Troy Donahue vehicles for Warner Bros at that period in the late Fifties and early Sixties. Many people say *The Summer Place* is a classic but the story is so lame and dated and highly moralistic that it's laughable. Karl Malden is just terrific in his over-the-top performance for this egoistic business tycoon role. The real treat is Max Steiner's multi-varied (or multi-melody) music! I already discussed the score on my site:

<http://www.filmscorerundowns.net/steiner/parrish.pdf>

-Playhouse 90: "Without Incident" (1956) \*\*

<http://www.scorpiotv.com/images/WithoutIncident.jpg>

I reviewed this Errol Flynn vehicle on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3427>

-Earth vs. the Flying Saucers (1956) \*\*

[http://www.amazon.com/Earth-Flying-Saucers-Color-](http://www.amazon.com/Earth-Flying-Saucers-Color-Special/dp/B000YDOOHI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292987939&sr=1-1)

[Special/dp/B000YDOOHI/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292987939&sr=1-1](http://www.amazon.com/Earth-Flying-Saucers-Color-Special/dp/B000YDOOHI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292987939&sr=1-1)

I am now (Wednesday, March 16, 2011 at 5:25 pm) popping this colorized version of the movie (Legend Films), the second of the trio of early Harryhausen films for Columbia that originally of course were black & white because Harryhausen simply did not have the budget for color. I liked what Legend Films did for *this* movie in the new colorization process. I liked the light cream green color of the old sedan (dvd 00:05:48). I liked the backyard barbeque scene (dvd 00:12:19) with the nice yellows.

I like this movie more than *It Came From Beneath the Sea*. For one thing it is relatively action-packed compared to the previous movie. You don't have to wait long at all to see the monster (in this case, the flying saucers). There are relatively few slow & "talky" periods (at least not long ones). One of my favorite sections was the landing of the saucer at Belmont Lab at night (or should I say day for night!). The scene was not adequately adjusted. I got a chuckle at 00:57:48 when the flying saucer decides to blow up the Pacific Marine Paint Co. supposedly right next to the Belmont Lab. Logically it appears that paint may be hazardous to these aliens! I am surprised Dr. Marvin did not think of that! Shortly the saucer leaves in a nice distance vantage shot (dvd 00:59:16) showing a forest fire scene with three blazes going on—the general fire scene as the saucer tries to wipe out Dr. Marvin, his wife, and Major Huglin; Belmont Lab; and of course don't forget the Pacific Marine Paint Company strategically located in the middle of a forest! I also enjoyed all the scientific jargon in this movie that I learned from

immensely. For instance, the alien helmet is actually made of “solidified electricity” (according to the Bureau of Standards). Actually, according to the commentary, Harryhausen himself came up with that term! Earlier at dvd 00:48:37 we learn that instead of trying to duplicate the visitors’ weapons that we interrupt their magnetic field by projecting a highly intermittent induced electrical field. Of course! That way we cut the ultrasonic wavelength into the circuit, and knock them down like clay pigeons! I would’ve recommend that they reverse the electromagnetic field back to the spaceship so that they would actually burn up instead of wobble around and drop. This way the flying saucers would become frying saucers! Unfortunately I was only about 5 or 6 years old, so I could not contribute that line in the screenplay! The action at Washington D.C starts around 1 hour 12 minutes into the movie. Too bad Klattu’s spaceship wasn’t still there at D.C. because Gort would’ve dispatched those *other* flying saucers in a hurry. It appears there were smudges on the plate at 1:15:03 as the three saucers pass by that someone forgot to clear away. I guess by then it was too late (no budget for re-shoots!). I think the saucer blowing up real good at dvd 1:15:19 was probably a huge paint storage facility. The aliens’ first priority was to destroy any and all paint companies in the area (just as they did in the Belmont Lab facility in the middle of a forest, next to the secret Pacific Marine Paint Company). Also they had to destroy the famous Los Angeles building where Superman usually hangs out (see 1:17:31 if you freeze it there for that instant). That space ray travels a huge distance! I believe I heard what sounded like Rozsa around 1:21:44 at the all-clear section, but I’m probably mistaken.

David Schecter in his Film Music’s *Unsung Hero* documentary had discussed how the “Trial and Escape” cue from the 1942 film, *Talk of the Town* (Hollander) was used in two of the early Harryhausen movies. He used 15 seconds of it for the Main Title of *Earth vs. the Flying Saucers*. Mischa right away uses the ominous two-note motif for the menacing flying saucers. The first one is almost immediately at the start of the movie as the Air Force pilot sees a flying saucer (dvd 00:00:28) then fifteen seconds later we hear it again as a farmer on a tractor in Kansas sees one too. These aliens will try to contact anybody! Then around the five-minute point a saucer tries to contact Dr. Russell Marvin (Hugh Marlowe) and his wife, Carol (Joan Taylor) traveling in a car on the highway. These aliens are pretty smart to be able to locate these specific two in a highway full of cars! It is interesting that Hugh Marlowe was cast here. I wonder if it had anything to do with the fact he was in the earlier movie, *The Day the Earth Stood Still!* Both of course had to do with flying saucers. Donald Curtis is back after *It Came From Beneath the Sea*. I liked him better in this role as the Major. Marlowe and Joan Taylor have a good chemistry between them (although I still would’ve preferred Paula Raymond!). Joan will later be in the next Harryhausen movie, *20 Million Miles To Earth*.

The commentary on disc One with Harryhausen and visual effects people was fun to listen to. After listening to Harryhausen how he created effects with simple materials and methods, he is virtually the MacGyver of special effects! [end session 9 pm]

-Star Trek (2009) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Star-Trek-Single-Disc-Chris-Pine/dp/B002HWRYJE/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292988038&sr=1-1](http://www.amazon.com/Star-Trek-Single-Disc-Chris-Pine/dp/B002HWRYJE/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292988038&sr=1-1)

For about \$140 million you will expect great production values in a movie, and you will definitely get it here. I was definitely entertained. This is an admirable, quick-paced Star Trek genesis sort of film (with a twist). I don't think it deserves quite a "classic" rating but it could have gotten close to it if they tweaked the story more. Chris Pine and Zachary Quinto are both terrific as young Kirk and Spock respectively. Karl Urban as Doctor McCoy was refreshing. Bruce Greenwood as Captain Pike is a huge bonus. And of course having the old familiar Mr. Spock back (played by Leonard Nimoy) is a treat. My problem with the story is the tired old nemesis story. In this one we have Nero (Eric Bana) on a huge alien Romulan vessel from the future no less! He's out to wreck havoc on Spock's life (and hence the Enterprise). I am getting quite tired of these outworn "from the future" plots that I've seen over and over again in so many Trek movies and tv series especially. Another problem was the romantic connection between Uhura and Spock (not likely!). Then the rapid fire action sequences of getting into one fix, then getting out of it, and getting into another fix, and getting out of it to (and so forth). There is a great deal of contagious energy in this motion picture (far more than the original *Star Trek* movie directed by a "wiser" director nonetheless!)—and I appreciate that. But it's a bit too much, especially with the final battle with the Romulans. Basically the plus factors outweigh the negative factors in this movie, so I give it a thumbs-up rating.

-Independence Day (1996) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Independence-Day-Five-Star-](http://www.amazon.com/Independence-Day-Five-Star-Collection/dp/B00003Q43A/ref=sr_1_6?s=dvd&ie=UTF8&qid=1292988115&sr=1-6)

[Collection/dp/B00003Q43A/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1292988115&sr=1-6](http://www.amazon.com/Independence-Day-Five-Star-Collection/dp/B00003Q43A/ref=sr_1_6?s=dvd&ie=UTF8&qid=1292988115&sr=1-6)

Roland Emmerich's most popular sci-fi adventure about aliens invading Earth just before Independence Day. It's fun, it's colorful, it's fast-paced, it is superficial but so what—it's a summer popcorn movie! The cast is very appealing, a winner ensemble.

-The Lone Ranger (1956) \*\*\* [music \*\*\*]

[http://www.amazon.com/Lone-Ranger-Clayton-](http://www.amazon.com/Lone-Ranger-Clayton-Moore/dp/B00005UWA8/ref=sr_1_2?ie=UTF8&s=dvd&qid=1292988901&sr=1-2)

[Moore/dp/B00005UWA8/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1292988901&sr=1-2](http://www.amazon.com/Lone-Ranger-Clayton-Moore/dp/B00005UWA8/ref=sr_1_2?ie=UTF8&s=dvd&qid=1292988901&sr=1-2)

This interesting western score composed by David Buttolph (I already delineated in detail his *House of Wax* and *Beast from 20,000 Fathoms*) was orchestrated by Sid Cutner and Gus Levene. As a side note, you will hear a quite familiar theme in the score if you listen carefully: television's *Maverick* (James Garner) theme that Buttolph will self-borrow from this score to the television series shortly afterward. More on this below. Buttolph's score is not in the same top drawer as *House of Wax* but I enjoyed its vibrancy in this action western with the esteemed Lone Ranger as an excellent model of Old Western chivalry and justice (making things right!). Paladin was a far grittier, darker version of the same chivalrous mold (unlike the Masked Man, he normally requested a thousand dollars for his services, was a womanizer, enjoyed his creature comforts in San Francisco when otherwise not busy, and many times showed a bad temper and intolerance). The Lone Ranger's moral code is so pristine that he never intentionally

shoots to kill (unlike Paladin!), and he doesn't smoke and absolutely never drinks alcohol (unlike Paladin!).

[Introduction] Reel 1-1A, 4/4 time (no tempo-marking) in the key signature of G maj (1 sharp), 7 pages, 26 bars. Dvd location 00:00:08. Note: There are no cue titles indicated on the title pages of these orchestrated cues. "Introduction" is simply my own logical insertion or description. The melody line reminds me of an earlier westerns movie that Buttolph had a hand on, *Calamity Jane*. Specifically it reminds me of that beautiful song, "Take Me Back To The Black Hills" (the black hills of Montana). Same overall style. This is not the Main Title credits music (of Rossini) but simply the introductory set-up music and scene.

12 violins, flute I and oboe sound *p* the melody on Line 1 (small octave for 4 violas and 4 celli) D up to G quarter notes to same G double-dotted quarter note to A 16<sup>th</sup> to (Bar 2) B to same B quarter notes down to G double-dotted quarter note to A 16<sup>th</sup> to (Bar 3) B to B up to Line 2 D back to B quarter notes to (Bar 4) A dotted half note tied to dotted 8<sup>th</sup> down to D 16<sup>th</sup>. CB play *p* Great octave and small octave G tenuto dotted quarter notes (followed by an 8<sup>th</sup> rest) to same G dotted quarter notes (followed by an 8<sup>th</sup> rest) and repeated next three bars at least. The tenor sax, bass clarinet and (in rhythmic variation) piano I play the standard westerns rhythmic pattern that you hear so often in westerns core (Max Steiner employed it a lot, incidentally, such as in *The Hanging Tree*). After a dotted 8<sup>th</sup> rest in Bar 1, the tenor sax and bass clarinet (same B-flat transposing mode) play *p* Line 1 D [written E] 16<sup>th</sup> to E dotted 8<sup>th</sup> back to D 16<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another such three-note figure (connected by a crossbeam) and repeated thru the next several bars. Piano I plays Great octave G dotted 8<sup>th</sup> up to small octave D 16<sup>th</sup> to E dotted 8<sup>th</sup> to D 16<sup>th</sup> figure played twice per bar for the next several bars. This piano also plays Contra-octave G quarter note (followed by a quarter rest) to same quarter note followed by a rest. The timp softly beats *pp* Great octave G tenuto dotted quarter note (followed by an 8<sup>th</sup> rest) to same G dotted quarter note followed by an 8<sup>th</sup> rest (silent next bar). The trombones *in hat* sound *p* small octave D/G/B (G maj 2<sup>nd</sup> inversion) tenuto half notes to same D/G/B half notes (repeated next two bars) to (Bar 4) E/A/middle C (A min) tenuto half notes to same E/A/C half notes. Piano II plays *p* Contra-octave and Great octave G up to Great octave and small octave D back down to G up to D tenuto quarter notes (repeated next several bars). The harp plays Great octave G up to small octave D down to G up to D quarter notes as well.

There is a dynamic build of this melody and simple rhythm starting in Bar 9 (dvd 00:00:26). *Sempre p tenuto* the melody is played *mp* by now both flutes and violins exactly as before but an octave higher register. The oboe and violas/celli play the melody in the same registers as before (Line 1 for the oboe; small octave for the violas/celli). Two clarinets now join in to play the melody in the Line 1 register. Also flute II plays in the Line 1 register (flute I a higher octave). CB now play Great octave and small octave G 8ths (followed by an 8<sup>th</sup> rest) to A 8ths (followed by an 8<sup>th</sup> rest) to same A 8ths (followed by an 8<sup>th</sup> rest) to small octave and Line 1 C 8ths (followed by an 8<sup>th</sup> rest). The bass clarinet now plays in legato fashion small octave G to A to B to middle C quarter notes down to (Bar 10) G-A-B-A quarter notes, and so forth. Bassoons join in to play

small octave D/G to same D/G to D/G quarter note dyads to E/A quarter notes. Horns I-II (sharing the same staff) join in on the dynamic build to play small octave and Line 1 D-D-D [written A-A-A] quarter notes to E [written B] quarter notes and repeated next bar. Horn III plays small octave B to middle C to B to C [written Line 1 F#-G-F#-G] quarter notes and repeated next bar. Trumpets with straight mutes are still silent. Pos I-II sound *p sempre* small octave G/B to G/middle C to G/B to G/C quarter notes (repeated next bar). Pos III play Great octave G-A-B-small octave C quarter notes to (Bar 10) G-A-B-A quarter notes. The tuba plays as Pos III but an octave lower register. Piano II plays Great octave G/small octave D/G/B/Line 1 D quarter notes to A/small octave E/G/middle C/D quarter notes to B/D/E/G/Line 1 D quarter notes to small octave C/E/G/middle C/E quarter notes. Piano I plays the melody line on Great octave and small octave G to A quarter notes to B double-dotted quarter notes to C 16ths, and so forth. Etc.

[Main Title] This is the familiar *William Tell Overture* end section theme by Rossini adapted by Buttolph. I did not have this Main Title provided to me that I could recall.

[Pete Ramirez Chased] Reel 1/3, 22 pages, 88 bars. Dvd location 00:02:33. This cue seques from the Rossini-adapted Main Title. Scene: The Masked Man greets his friend, Tonto, with a winning smile when suddenly gunshots are heard in the distance—Pete Ramirez (played by Perry Lopez) is being chased by Injuns, supposedly.

In 9/8 time, all violins and violas play forte Line 1 D tenuto dotted half note down to small octave tenuto B dotted quarter note up to (Bar 2) rinforzando-marked Line 1 F dotted half note tied to dotted quarter note. VC/CB/Pos I-II/bass Pos play this an octave lower register (small octave register), and the tuba two octaves lower (Great octave register). Three horns and the English horn play Line 1 D [written Line 1 A] tenuto dotted half note down to small octave B [written Line 1 F#] tenuto dotted quarter note to (Bar 2) Line 1 F [written Line 2 C] rinforzando dotted half note tied to dotted quarter note. Two clarinets and the bass clarinet play Line 1 D [written E] tenuto dotted half note down to small octave B [written C#] tenuto dotted quarter note up to (Bar 2) Line 1 F [written G] rinforzando dotted half note tied to dotted quarter note. The Fag and C. Fag play as the VC/CB. Piano II plays Great octave/small octave/Line 1 D tenuto dotted half notes down to Contra-octave/Great octave/small octave B tenuto dotted quarter notes up to (Bar 2) F dotted half notes tied to dotted quarter note.

In Bar 3 in 4/4 time (900:02:36), the scene and music pick up dramatically as Pete is being chased and shot at. After a “3” triplet value 8<sup>th</sup> rest, the violins/flute/piccolo/Eb clarinet/muted trumpet I sound *ff* Line 2 (Line 1 for violas/celli) Line 2 C up to E triplet value 8ths to F quarter note tied to “3” triplet value 8th down to C up to E triplet 8ths to E triplet value 8<sup>th</sup> (followed by a triplet value 8<sup>th</sup> rest) to E triplet 8<sup>th</sup> to (Bar 4) F 8<sup>th</sup> to E-F 16ths three-note figure played 4X. VC/CB/Fag/C. Fag play Great octave A dotted quarter note down to E 8<sup>th</sup> up to A dotted quarter note down to E 8<sup>th</sup> (repeated next bar). The cymbal sounds forte a diamond-shaped half note (followed by a half rest). Indian drums play forte four 8<sup>th</sup> notes (crossbeam connected) figure twice and repeated next bars. Etc. [end session Wednesday, April 06, 2011 at 10:34 pm]

[Governor's Arrival] Reel 1/part 4, 8 pages, 32 bars. Dvd location 00:05:37. Note: I did not work on this cue. My time was very limited. In fact I did not have time to even get past Reel 4/4-4/1 to simply get the pages and number of bars because it was closing time at Warner Bros Archives.

[Cassidy Enters] Reel 2/part 1, 14 pages, 53 bars, orchestrated by Gus Levine. Dvd location 00:09:28. Scene: Cassidy (played by Robert Wilke, quite a familiar face in movie and tv westerns!) knocks on the door of Reece Kilgore's (Lyle Bettger) house in the process of entertaining the Governor.

Four celli sound forte small octave C# rinforzando 16<sup>th</sup> to D dotted 8<sup>th</sup> tied to dotted half note to (Bar 2) a re-sounding *fp* of the same small octave D whole note down to (Bar 3) Great octave G whole note tied to 8<sup>th</sup> note in Bar 4 ("He Walks") *p* to G# to B to Bb tenuto quarter notes to G 8<sup>th</sup> (here starting the Lone Ranger/Intro theme). The CB is *col* the celli, and also the Fag/C. Fag. The bass clarinet plays the same as the VC/CB but written an octave higher register. So we have Line 1 C# [written D#] rinforzando 16<sup>th</sup> to D [written E] dotted 8<sup>th</sup> tied to dotted half notes, and so forth. In Bar 2, four violas sound *fp* small octave Eb rinforzando whole note to (Bar 3) E whole note to (Bar 4) G# to B to Bb to G tenuto quarter notes. In Bar 2, six violins II play *fp* small octave Bb rinforzando whole note (silent in Bar 3). In Bar 4, violins I and violins II sound *p* Line 1 (middle) C# whole note trill (to D). In Bar 2, Pos in straight mutes sound *fp* > small octave D/Eb/Bb rinforzando whole notes (silent next few bars) while the tuba here plays Great octave G whole note. Also in Bar 2, horn I with a metal mute plays *solo* Line 1 Eb [written Line 1 Bb] tenuto-marked and rinforzando-marked quarter note to "3" triplet value Eb-Eb-Eb 8ths down to small octave Bb to same Bb [written Line 1 F-F] tenuto quarter notes to (Bar 3) Line 1 C# [written G#] tenuto whole note tied to whole note next bar. Horn II with a metal mutes plays the same in Bars 2-3 but tied to Bar 4 on an 8<sup>th</sup> note instead of a whole note (followed by rests). Clarinets in Bar 2 play small octave Eb/BB [written F/middle C] rinforzando whole notes to (Bar 3) E [written F#] whole note to (Bar 4) G# to B to Bb to G tenuto quarter notes *mp*. In Bar 3, the English horn sounds *mf* and *solo* small octave B [written Line 1 F#] 16<sup>th</sup> to Bb dotted 8<sup>th</sup> tied to quarter note to A [written E] whole note (silent next bar).

Skipping to Bar 8, the harp is arpeggiando (vertical wavy line rolled chord) on Line 1 D/F#/G#/B/Line 2 F#/B (G# half-dim 7<sup>th</sup>) whole notes. The celeste plays the exact same arpeggiando whole notes. In Bar 9 (dvd 00:09:55), violins I pluck *pizz* Line 3 D quarter note forte (followed by a quarter rest) to now *arco* D half note tied to (Bar 10) quarter note down to Line 2 B quarter note down to F# quarter note to G quarter note legato. Six violins II in Bar 9 are divisi plucking pizzicato Line 2 G/B quarter notes (followed by a quarter rest) to now *arco* D/F# half notes tied to quarter notes next bar and then the same legato unison quarter notes as violins I. Violas pluck Line 1 B/Line 2 D quarter notes (followed by a quarter rest) to now *arco* unison B half note tied to quarter note next bar (followed by a quarter and half rest). VC pluck Line 1 F quarter note (followed by a quarter rest) to F# half note tied to quarter note next bar (followed by rests)> CB are silent here. Flutes in Bar 9 play Line 2 B/Line 3 F rinforzando quarter

notes (followed by a quarter and half rest). The oboe here plays Line 2 G rinforzando quarter note, the English horn on (unclear but perhaps Line 1 D), and clarinets on Line 1 F/B/Line 2 D quarter notes. Etc.

[Governor's Cover-up] Reel 2/part 2, 9 pages, 34 bars, orchestrated by Gus Levene. Dvd location 00:12:38. This cue seques from the previous cue. Scene: The Governor (Charles Meredith) quietly informs his aide (played by William Schallert) that his presence here is a cover-up to "meet a certain man" (the Lone Ranger!).

*Soli* horns sound *p* small octave Ab/middle C/Eb [written Line 1 Eb/G/Bb] tenuto-marked whole notes tied to quarter notes next bar to "3" triplet value Ab/C/Eb (A maj) staccato 8<sup>th</sup> chords (3X) to same Ab/C/Eb tenuto half notes tied to half notes in Bar 3 to same "3" triplet value 8ths figure to same tenuto quarter notes to (Bar 4) B/D#/F# (B maj) tenuto whole notes. Violins I play *pp* Line 1 Eb whole note tied to next two bars to (Bar 4) F# whole note, while violins II play middle C tied whole notes in Bars 1-3 to (Bar 4) D# whole note. Violas play small octave Ab tied whole notes to (Bar 4) B whole note. VC/CB play Great octave G tenuto dotted half note to F quarter note to (Bar 2) G whole note to (Bar 3) F quarter note to G dotted half note tied to half note next bar to G to A quarter notes. Bassoons play small octave Eb whole note tied to whole note next bar to (Bar 3) same Eb tenuto whole note to (Bar 4) F# whole note. The bass clarinet plays *pp* small octave G [written A] tenuto dotted half note to F quarter note to (Bar 2) G whole note to (Bar 3) F quarter note to G dotted half note tied to half note in Bar 4 to G to A quarter notes. After a half and quarter rest in Bar 2, the snare drum plays two grace notes to dotted 8<sup>th</sup> to two 32<sup>nd</sup> notes to (Bar 3) two 8ths (followed by a quarter and half rest). After a quarter rest in Bar 4, the snare drum plays the same figure as given in Bar 2 to two 8ths (followed by a quarter rest). Etc.

["How Are You, Governor?"] Reel 3/part 1, *Robusto* in 4/4 time, 18 pages, 70 bars. This cue was orchestrated by Sid Cutner on Hollywood Papers 222, beige, in pencil. Scene: The Lone Ranger gets out of his old prospector's disguise that he donned when interviewing the Governor, back into his blue outfit and signature mask, and greets the Governor outside: "How are you, Governor?!"

Three horns are *soli* in Bar 1 sounding *f* "3" triplet value rinforzando 8ths Line 1 C#-small octave B-Line 1 F# [written Line 1 G#-F#-Line 2 C#] to Line 1 D [written A] rinforzando half note to C# rinforzando dotted 8<sup>th</sup> to small octave B 16<sup>th</sup> to (Bar 2) E tenuto quarter note to D#/F# tenuto quarter notes (horns I-II on F#) to E/G# tenuto half notes decrescendo hairpin to (Bar 3 in 2/4 time) G# tenuto half note (now only horn I is playing) *p* legato to (Bar 4) F# half note. In Bar 2, Pos play *mf* Great octave B/small octave G#/B tenuto quarter notes to B/F#/A tenuto quarter notes to B/G#/B tenuto half notes (silent next few bars). The tuba and C. Fag play Great octave E down to Contra-octave B quarter notes to Great octave E half note decrescendo (silent next bars). The bassoon plays small octave G# to F# tenuto quarter notes to G# half note (silent next few bars at least). Clarinets play small octave B/Line 1 E tenuto quarter notes to B/Line 1 D# tenuto quarter notes to B/E tenuto half notes. After a quarter rest, the snare drum is trem on a quarter note to half note trem tied to 8<sup>th</sup> note in Bar 3. Violins in Bar 2 play *mf*

unison Line 1 E tenuto quarter note to D#/F# tenuto quarter notes to E/G# tenuto half notes to (Bar 3) G# 8<sup>th</sup> followed by rests). Violas play small octave B-B tenuto quarter notes to B half note to (Bar 3 in 2/4 time) B half note tied to double-dotted quarter note next bar. VC play Great octave B/small octave G# to B/F# tenuto quarter notes to B/G# tenuto half notes to (Bar 3) B/G# half notes. CB play small octave E down to Great octave B quarter notes to E tenuto half note down to (Bar 3) Great octave B half note *p* tied to half note in Bar 4. Etc.

As mentioned earlier, the *Maverick* theme is heard in this score, and specifically this very cue. On the dvd go to 00:18:30 and you'll start to hear it! Unfortunately I did not have time to get to this end section of the cue, otherwise I would certainly delineate it for the reader.

[Reel 3/part 2] 19 pages, 74 bars, orchestrated by Gus Levene.

[Reel 3/part 3] *Tempo di "Rube"* in 2/4 time, key signature of three flats. The ratchet and cowbells were used in this cue.

[end session Thursday, April 07, 2011 at 12:01 pm. Time for lunch, this my day off!]

-U-571 (2000) \*\*\*

[http://www.amazon.com/U-571-Collectors-Bill-Paxton/dp/B00003CXHJ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292989156&sr=1-1](http://www.amazon.com/U-571-Collectors-Bill-Paxton/dp/B00003CXHJ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292989156&sr=1-1)

-Thriller (1960) \*\*\*

[http://www.amazon.com/Thriller-Complete-Boris-Karloff/dp/B003NOGNQU/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292991318&sr=1-1](http://www.amazon.com/Thriller-Complete-Boris-Karloff/dp/B003NOGNQU/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292991318&sr=1-1)

-The Fountainhead (1948) \*\* [music \*\*\*]

[http://www.amazon.com/Fountainhead-Gary-Cooper/dp/B000HWZ4A2/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292991481&sr=1-1](http://www.amazon.com/Fountainhead-Gary-Cooper/dp/B000HWZ4A2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292991481&sr=1-1)  
[reviewed May 27, 2011]

There is no introductory Warner Bros logo music here, by the way.

This movie draws a Blanke to me (I mean "blank") because I never found this strange Ayn Rand-based film very appealing. Even Max Steiner's music did not sufficiently interest me enough to induce me to have the written music pulled for research (never a strong priority). The dvd is part of the Gary Cooper set I purchased so I am watching it now for the sake of this brief review. The whole premise of the movie is false: that individuality is always being stomped upon by en masse conformity. Ridiculous. Uniqueness and individuality is always quite evident in work. Rand's stubborn insistence to conform completely to a rigid root assumption makes this movie lifeless and unrealistic, despite the good stars cast. Neal and Cooper together is obviously great chemistry together! The best parts of the movie are when this philosophical nonsense is thankfully suspended for a while—such as the quarry scene when Cooper and

Neal meet. The dialog in that scene around fifty minutes into the movie when they meet alone in that building pretty much ruins the potentially great scene. It's called A.R.T (Ayn Rand Trash). I can almost see Herrmann taking on this project, especially this general scene around 28 minutes into the movie—emotional, sexual undercurrents, the pacing about by the Neal character in her bedroom, and so forth. Steiner did a good job here but it sure would've been interesting to hear Herrmann here!

Tidbit of information: At 00:44:40 of the dvd during the “house” warming party of the building built by Roark, you will meet the father of Dominique (Neal) played by Jonathan Hale. He is probably best known by many people as Professor Roberts in the superb “Panic in the Sky” episode of *The Adventures of Superman* series starring George Reeves.

-Dallas (1950) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Dallas-Gary-](http://www.amazon.com/Dallas-Gary-Cooper/dp/B000KE44J4/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292991844&sr=1-2)

[Cooper/dp/B000KE44J4/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1292991844&sr=1-2](http://www.amazon.com/Dallas-Gary-Cooper/dp/B000KE44J4/ref=sr_1_2?s=dvd&ie=UTF8&qid=1292991844&sr=1-2)

[reviewed May 27, 2011]

Now *this* is a far more enjoyable Gary Cooper movie from Warner Bros, and in Technicolor to boot! Compared to *The Fountainhead* black & white movie that I just reviewed above, it's a masterpiece of entertainment. What's common for both movies is that Raymond Massey and Gary Cooper both star in it, and also that Max Steiner did the excellent, vibrant score. While Patricia Neal does not play the female lead here, Ruth Roman does a great job with sufficient chemistry together with Cooper. She reminds me a bit of Arlene Dahl in this role. She would've been good in this role too! I never did pull Max's written score for this picture—but it was on my priority list. It's just that it wasn't quite high enough on my list! I never had time to pull it. I don't think I even have the cue sheets but I'll check later. The monolog at 15 minutes into the movie when Hollister explains to Weatherby (Cooper to Leif Erickson) about switching identities is funny and cleverly written. The music cue starting around 00:54:31 (lone horse racing to the hideout) is very classic action Steiner music. This movie with a noticeable light or humorous edge is not a classic western but it is nevertheless fun to watch.

-The Crowded Sky (1960) \*\*\* [music \*\*\*\*]

<http://www.wbshop.com/Crowded-Sky-The/1000179566,default,pd.html?cgid=>

Nice Technicolor Warner Bros. film with several interesting stars in the cast (especially Anne Francis and Dana Andrews) but the movie falls rather flat from that crowded sky of airplane films (such as *The High & the Mighty*, *Airport*). Strangely constructed film, full of tiring melodramatic personal conflicts and angst. The device of hearing the characters' thoughts at various points in the movie was parodied in the 1980 comedy, *Airplane!*—and rightfully so. Theatrical trite stuff, although comedic when overdone! For instance, when the Mike Rule character (John Kerr) in the taxi with Kitty (Anne Francis) says (in his mind!) “Dick Barnett” (see dvd 00:16:41), you shortly hear Barnett (Dana Andrews) thinking, “Mike Rule” (dvd 00:18:14). So funny! Of course, this device was in use on television shows for a long time. For instance, I just watched a First

Season episode (#23) of *The Loretta Young Show* titled “New York Story.” I was interested in this particular episode because Paul Picerni was in that one (remember him in *The Wax Museum?*). Well, this Thinking Out Loud device was used many, many times! In “The Clara Schumann Story” episode (#27) that season, Young actually Talks Out Loud to herself—not thinking out loud!

The flight engineer, Louie, is just as gabby as the one in *The High & the Mighty*, so it seems obvious to me that the writers/producer intentionally designed it with this reference in mind. The skipping to various passengers and their unique personal situations also is lifted from that earlier film. Being privy to their shallow thoughts is the new wrinkle in the formula! Still, overall, I was still entertained enough by the movie, and it is always a treat to see the beautiful Anne Francis!

I love the Main Title melody by Leonard Rosenman, although the overall titles music is oddly-constructed (like the movie itself, as mentioned earlier!). The opening intro brass music is really out-of-place, and awkwardly transitions to the gorgeous melody. Most composers (especially a pro like Max Steiner) tend to align the main thematic music with the Main Title show card but that does not happen here when you see “The Crowded Sky.” I think Rosenmann should’ve started the eight-note melody with the show card early on, just really focused on it. Despite this incongruity, I still liked the Main Title. And I also liked various other musical sequences. For instance, when the woman thinks to herself just after Keenan Wynn makes a comment to her about how he is a writer of television shows and is writing a sex-change operation of one of his characters, the music here is rather Herrmannesque with the consistently two-note motif. Go to dvd 00:33:29 thru 00:33:55. Come to think about it, upon rechecking, there is a prior instance of this music located 00:24:42 when she was also thinking to herself. She reminds me a bit of an older Fay Wray of this general period, or even Ava Gardner. By the way, I never did have this score pulled for me at Warner Bros. Archives, although I was tempted.

-The Ten Commandments (1956) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Ten-Commandments-Special-Collectors/dp/B00015HX90/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292992076&sr=1-3](http://www.amazon.com/Ten-Commandments-Special-Collectors/dp/B00015HX90/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292992076&sr=1-3)

[Start review Saturday, April 23, 2011 at 5 :24 pm]: Tomorrow is Easter Sunday so this weekend is the traditional period for watching Cecil DeMille’s grandiose three hour and forty minute biblical epic. In fact ABC television network is showing the picture tonight starting at seven. While the storyline and acting tends to be rather over-the-top (hello, DeMille!), I find the film fascinating to watch—especially the gorgeous Technicolor print. There are many, many of what I called “freeze-frame” shots in this picture—picturesque scenes worthy of attention. The first one is the very start of the movie (dvd 00:04:04) of the Paramount logo mountain painted by Arnold Friberg. This mountain clothed in luxurious red suggests the holy mountain later seen in the movie where Moses communes with God. Another beautiful shot lasting half a minute or so starts on the dvd at 00:08:59. Here’s another red-saturated scene of the slaves moving a huge, heavy Egyptian monument. More freeze frames later.

Of special merit in this dvd Special Collector's Edition (I have the first one, the two-disc set) is Katherine Orrison's excellent commentary. She knows her stuff! She really knows what she is talking about. She is not just the best of the Joe Friday ethic ("Just the facts, ma'am...") to the nth degree, she also provides an entertaining commentary. She earlier wrote "Written in Stone: Cecil B. DeMille's Epic, The Ten Commandments." Definitely listen to this commentary because you'll learn a lot! Another commentary that really made an impression on me was by Michael Jeck, a Japanese film scholar, on Kurosawa's *Seven Samurai*. Here is a special interview of Orrison in the Film Chat site:

<http://filmchatblog.blogspot.com/2006/03/katherine-orrison-interviews-up.html>

Another impressive special effects night scene is 1:59:48 with the red-cloud shrouded Sinai mountain (Jehovah is staying there tonight!). Nice general scene here, well-written, peaceful, calming, reflective. Then soon, at the end of this scene, we have a close-up effects scene of the sacred mountain where God is residing tonight (2:02:34)! The burning bush scene (dvd 2:10:13) I think is very effective and stylistic. Orrison totally criticizes it but I like it! I can almost see this scene in *Jason & the Argonauts* (the working title was *Jason and the Golden Fleece*) when Jason and the others see the fleece on the tree. It would've been a great effect. Or it might fit on a night scene in *Forbidden Planet* out there in the desert near the spaceship.

In Disc Two at 00:05:59, when Moses picks up the snake and it turns back into his staff, you can see partially how the effects people did it. For one or two seconds the actors are filmed frozen—not standing frozen in simulation, but as a still—so that the snake can be animated back into a staff. Just before that Heston slowly moves his right hand up along the cobra so as to straighten it out. Soon Rameses (Yul Brynner) mocks his "magician's trick" with, "Moses, Moses..." I am sure an alternate title (or sub-title) for this movie could've been *Moses, Moses* because that repeating of his name is stated many times in this picture! The deathly green hand of God over the Moon scene (00:30:45) as the first-born die is very effective, Halloweenish. The hall scene at 00:39:35 when Moses walks into the hall with the green fires burning is also quite atmospheric. At 1:16:09 when Moses is alone up in Mount Sinai while the orgy is taking place far below, we have a good atmospheric scene of the mountains. If you deleted Heston here and inserted James Mason or Skanusseem, then it would be a great scene for *Journey to the Center of the Earth*!

-Charade (1963) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Charade-Criterion-Collection-Cary-Grant/dp/B0001J3SVI/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292992468&sr=1-3](http://www.amazon.com/Charade-Criterion-Collection-Cary-Grant/dp/B0001J3SVI/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292992468&sr=1-3)

Wow! I forgot what a delightful movie (and excellent score by Henry Mancini) this is! It wasn't until I popped the Criterion dvd into my Sony dvd player earlier (it has been over six years since I watched it last) that I was so pleasantly reminded! I heartily recommend this dvd to anyone. It should be part of anyone's dvd collection. I would

probably include it in my Top Hundred list for sure, maybe even the Top 57 list, or--what the heck!--within the Top 38 list! You can't beat this Cary Grant & Audrey Hepburn pairing, the Paris locations, the vibrant colors, the excellent co-starring cast (Walter Matthau, James Coburn, George Kennedy), and I loved the fun opening credits animation.

I worked on this score Friday, September 24, 2004, starting at 1:37 pm. It was located in the Motion Picture Collection at UCLA, Box 2 (Charade) This was not the fully orchestrated score but a condensed score of some type (forgot exactly what). Unfortunately I did not have much available time to work on the score because I wanted to work on Mancini's *Peter Gunn* as well, so I have little to offer below.

“Opening” 2<sup>nd</sup> version, 5 bars. Another 2<sup>nd</sup> version composed was 4 bars in length. This music is placed at the very opening of the movie with the Universal Pictures logo showing [dvd 00:00:01]. Instrumentation: guitar on the top staff, then 4 trumpets, 4 horns, 4 Pos, violins, then a staff comprised of 2 altos and 2 tenors (4 clarinets), then violas, basses, then timp/piano. VC (I believe 4 of them) play *mp* Great octave E whole note in C time tied to whole note next bar and tied to dotted half note in Bar 3 in 3/4 time and tied to dotted half note in Bar 4 held fermata to (Bar 5) 8<sup>th</sup> note. Pos IV play this as well. After a half rest in Bar 1, Pos III (and 4 top line VC) play Great octave B half note tied to next bars as given. After a half and quarter rest, Pos II (and some violas) play small octave C quarter note tied to next bars. In Bar 2, Pos I (and top line violas) play small octave F# whole note tied to next bars as given. S violas play as Pos I-II. Contrabasses play Great octave E whole note tied to next bar, and also the piano. After a quarter rest in Bar 2, clarinets sound *sub-tone* small octave G to A to middle C quarter notes to (Bar 3 in 3/4 time) D to F to G quarter notes to (Bar 4) A dotted half note tied to 8<sup>th</sup> note next bar. After a quarter rest in Bar 2, some violins play small octave G dotted half note tied to next bar as given. After a half rest, other violins play A half note tied to next bars. Other violins play, after a quarter rest, G to B to C quarter notes to (Bar 3) D dotted half note tied to next bars. The four horns play as the violins. In Bar 3, trumpet IV plays Line 1 D dotted half note tied to dotted half note in Bar 4 held fermata and tied to 8<sup>th</sup> note in Bar 5. Trumpet III plays D to E quarter notes to G quarter note tied to next bars. Trumpet II plays after a quarter rest plays E half note tied to next bars. In Bar 4, trumpet I plays Line 1 A dotted half note held fermata crescendo and tied to 8<sup>th</sup> note next bar forte. In Bar 5 the guitar plays Great octave E/B/small octave F#/A/Line 1 D whole notes held fermata. This appears to be the B min 7<sup>th</sup>/11 (B/D/F#/A/E).

“Main Title” Dvd location 00:01:01. 10 pages, 76 bars. Clix 6 free.

The music opens with the Tahitian wood blocks sounding *mf* in 3/2 time. We find x-headed notes notated at the top line of the staff starting on quarter-quarter-quarter notes to 8<sup>th</sup> to 8<sup>th</sup> tied to 8<sup>th</sup> note to 8<sup>th</sup> note to quarter note to (Bar 2) quarter note to 8<sup>th</sup> note to 8<sup>th</sup> note tied to 8<sup>th</sup> note to 8<sup>th</sup> note to three quarter notes. Repeat these two bars in the next bars. After two half rests in Bar 2, the jazz bass (plucks a half note “piano strum” (?). I'm really not sure what's going on in this top staff (Tahitian drums on the staff below it). Then in Bar 5 perhaps the CB (probably the celli) plucks pizzicato on Great octave A quarter note (followed by a quarter and half rest) up to small octave E quarter note

(followed by a quarter rest) to (next bar), after a half rest, Great octave E quarter note (followed by a quarter and half rest). The Tom Toms in Bar 5 play diamond-headed quarter notes (twice) followed by a half rest to three of them next bar. After a quarter rest, the foot cymbal plays a x-headed quarter note (this rest/note pattern played 3x).

Skipping to Bar 11 (dvd 00:01:13) it appears that a certain instrument is playing half notes initially in the bass clef but the designation on the staff is “Amp jangle, Guitar box, accord.” I wish I had the full score! At any rate, it sounds *mf* small octave E to F to E half notes legato up to (Bar 12) B whole note to A half note to (Bar 13) E whole note tied to next bar to (Bar 15) E-F-E half notes to (Bar 16) D whole note to C half note up to (Bar 17) E half note down to Great octave B whole note tied to (Bar 18) dotted whole note. Celli play or pluck Great octave A quarter note (followed by a quarter and half rest) up to small octave E quarter note (followed by a quarter rest) to (Bar 12), after a half rest, Great octave E quarter note (followed by a quarter and half rest). Meanwhile the rhythm section instruments play as given.

Skipping to Bar 27 (dvd 00:01:40) the horns and perhaps also 2 alto flutes and 2 alto saxes play the famous Charade melody this time on Line 1 E to F to E half notes to (Bar 28) B whole note to A half note to (Bar 29) E dotted whole note tied to next bar. After a quarter rest in Bar 27, four trumpets in straight mutes sound *mf* small octave A/middle C/D/E sforzando-marked quarter notes (followed by two half rests) to (Bar 28) A/C/D/F sforzando quarter notes (followed by a quarter and two half rests). Repeat these two bars in the next two bars. Four Pos in straight mutes play the same pattern on Great octave G/small octave C/E/F# sforzando quarter notes to (Bar 28) A//small octave C/E/F quarter notes in the same rest pattern. Celli play (sounds *pizz*) Great octave A to B to small octave C to D to E down to Great octave E quarter notes up to (Bar 28) A up to small octave A to Ab to G to Gb to F quarter notes to (Bar 29) E-Eb-D-Db-C-Great octave B quarter notes to (Bar 30) A-B-small octave C down to Great octave E-F-G quarter notes, and so forth. The cymbal plays a rhythmic pattern of quarter note to dotted 8<sup>th</sup> to 16<sup>th</sup> (played 3X). The conga drum plays three 8<sup>th</sup> note figures (4 8ths per figure, three figures per bar).

Skipping to Bar 41 (dvd 00:02:01), horns play small octave A dotted whole note tied to next bar. Celli play Great octave A/small octave E/middle C dotted whole notes. CB pluck small octave A to B to middle C to D to E down to E quarter notes to (Bar 42) A down to E down to Great octave A to B to small octave C down to A quarter notes, and so forth. After a half rest in Bar 41, 16 violins play Line 1 C/E half notes legato up to Line 2 C/E half notes up to (Bar 42) Line 3 C/E to D/F to C/E half notes (add 4 piccolos) to (Bar 43) F/A dotted whole notes tied to whole notes next bar to G/B to A/C half notes to (Bar 45) G/B whole notes down to E/G half notes to (Bar 46) C/E whole notes down to A/C half notes down to (Bar 47) F/A dotted whole notes. Violas join in with the violins two octaves lower. In Bar 43, Pos play Great octave D/A/small octave D/F dotted whole notes to (Bar 44) Great octave G/B/small octave F/A dotted whole notes, and so forth. The harp is gliss in Bar 42 from Great octave A. I believe horns in Bar 43 play small octave A to B to middle C half notes to (Bar 43) C#-D-C# half notes to (Bar 45) E dotted whole note tied to next bar. Etc.

-#4 “Empty Saddles” 4 pages, 31 bars, 2:05 duration. “Cut to empty room.” Dvd location 00:07:48. The vibes (*slow vibrato*) play small octave B/middle C/D/E cluster whole notes tied to whole notes next bar (repeat next two bars) to (Bar 5) D/E/F#/G whole notes tied to next bar (repeated Bars 7-8). The piano plays *mp* small octave E/F#/G/A whole notes (maybe even the vibes’ notes also) tied to next bar (repeated in Bars 3-4) to (Bar 5) G/A/B/middle C tied whole notes. The guitar “amp” plays small octave F#/G/B whole notes tied to next bar. The harp is gliss *pp* from small octave E whole note gliss line (G-F#-G-A-B-C-D) to Line 1 E half note gliss line down to (Bar 2) repeat of Bar 1. After a half rest, celli play Great octave C half note to (Bar 2) D to E half notes to (Bar 3) F# whole note to E half note tied to half note next bar down to C half note, and so forth.

-#5 “Lonely Reggie” 5 pages, 38 bars, 2:31 duration. Dvd location 00:13:01. Scene: The police inspector asks Regina (Reggie), “Is this your husband’s passport?” The vibes sound the small octave G whole note *ped down* and held fermata, while the piano plays small octave G quarter note *ped down* up to Line 1 G dotted half note held fermata. In Bar 2 this pattern plays again but with the vibe on Great octave A# whole note held fermata, while the piano plays Line 1 F# quarter note legato up to Line 2 F# dotted half note held fermata. In Bar 3, the vibe sounds Line 1 C whole note held fermata, and the piano plays middle C quarter note up to Line 2 C dotted half note held fermata. In Bar 4 the vibe plays Line 1 B whole note held fermata, and the piano plays that B quarter note up to Line 2 B dotted half note held fermata and tied to whole note next bar. The vibe in Bar 5 plays “3” triplet value quarter notes small octave G up to Line 1 F# down to C up to B half note tied to (Bar 6 in 3/4 time) dotted half note. At the end of Bar 5 the violins (muted) play small octave A quarter note to (Bar 6) B to middle C to D quarter notes legato to (Bar 7) C/E dotted half notes (16 violins here) tied to dotted half notes next three bars. Violas play a phrase here, and so forth. The piano in Bar 7 plays plaintively (dvd 00:13:29) Line 2 E quarter note to G grace note to F to E quarter notes up to (Bar 8) B half note to A quarter note down to (Bar 9) E dotted half note tied to next bar. The harp in Bar 7 plays small octave B to middle C 8ths up to E half note down to (Bar 8) A up to C 8ths up to E half note, and so forth.

-# 6 “Mambo Parisienne” transposed score. Tenor sax, guitar amp, accordion, piano, bass, conga, 2 drums, etc.

-#7 “Orange Tamoure” with Tahitian wood blocks. 5 pages, 40 bars

-#8 “A Mean Cat” 6 pages, 48 bars.

-“First Clue” 2M22 *Moderato* in C time. The bass clarinet opens *solo* (after an initial quarter rest) *p espr* small octave G quarter note up to Bb quarter note up to Line 1 Db quarter note to (Bar 2) Gb to Fb half notes up to (Bar 3) A whole note to (Bar 4) G whole note. Etc.

-# 2B “Bye Bye Charlie” in ¾ time, 7 pages, 52 bars. Dvd location 00:15:29. This is the body-viewing scene (Regina’s recently murdered husband). Someone plays a record and this is the music we hear. It is a “string quartette.” *Lento* in 3/4 time. I assume Mancini wrote it but I am not sure.

Violin I sounds *mp* Line 2 F quarter note legato to E half note to (Bar 2) D quarter note to C dotted quarter note down to Line 1 C 8<sup>th</sup> to (Bar 3) E down to small octave G# 8ths up to B to Line 1 D 8ths legato to E-G# 8ths, and so forth. Violin II plays Line 1 B quarter note to Line 2 C half note down to (Bar 2) G# quarter note to A dotted quarter note (followed by an 8<sup>th</sup> rest) and silent next two bars. The viola plays Line 1 D quarter note to E half note down to (Bar 2) B dotted quarter note to C middle dotted quarter note (silent next two bars). The cello plays small octave G# quarter note to A half note to (Bar 2) F quarter note to E dotted quarter note (followed by an 8<sup>th</sup> rest) and silent next two bars. Etc.

[MAJOR NEWS ON CNN: Devastating 8.9 earthquake in Japan. The tsunamis are particularly powerful...Will end this session now after 11 pm Thursday, March 10, 2011...]

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-North by Northwest (1959) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/North-Northwest-Cary-Grant/dp/0790749815/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1292994924&sr=1-4](http://www.amazon.com/North-Northwest-Cary-Grant/dp/0790749815/ref=sr_1_4?s=dvd&ie=UTF8&qid=1292994924&sr=1-4)

I already gave this Bernard Herrmann score an 84-page rundown treatment that’s available online:

[http://www.filmscorerundowns.net/herrmann/north\\_by\\_northwest.pdf](http://www.filmscorerundowns.net/herrmann/north_by_northwest.pdf)

This is about as perfect a motion picture can be! What a terrific combination of talent: Hitchcock as director; Herrmann as composer; Cary Grant as lead (with James Mason co-starring!); witty and action-packed script by Ernest Lehman; gorgeous Technicolor; you name, this film has got it. Both the film and the score get a rare duo five-star (\*\*\*\*\*) rating by me. This is a definite Must-Have in anyone’s collection. My wife is still getting a big laugh out of that drunk Thornhill scene at the Glenn Cove police station scene right after the frantic car chase scene. Very funny, clever writing, and a great acting job by Grant.

Hitchcock liked to utilize a lot of familiar directing techniques. I particularly enjoyed the Bird’s-Eye-View shots. The first one that I noticed of interest was at 00:11:16 when Vandamm (Mason) interrogates Thornhill. Afterward at 00:38:19 is the extreme bird’s eye shot down on Thornhill running from the United Nations building to grab a taxi. Very impressive shot. Another is the start of the Highway scene when Thornhill gets out of the bus out alone in the flat farmland country (dvd 1:06:12). But the most effective bird’s eyeshot for me was at the Vandamm house a stone’s throw from Mount Rushmore. Thornhill overhears Vandamm telling Leonard that this matter with Eve is best disposed of “over water” (plotting to dump Eve over the ocean on the planned

private airplane trip). Here (starting 2:02:11) Hitchcock cleverly moves the camera up (downward upon) Vandamm and Leonard just a short distance to simulate being above water (as in a plane). There are a lot of what I call “freeze-frame” shots in this movie that are quite picturesque. One is 00:35:11 when Thornhill enters the United Nations lobby. Very period modernistic shot. Of course the bird’s eye shot of Roger running from the U.N. building is very beautiful to behold. For some reason I took a small liking to the Chicago skyline scene as Roger disembarks from the green & yellow taxi (dvd 1:25:26). The scene when Roger and Eve meet again amidst the talk narrow trees (dvd 1:46:52) shows a nice framework. The shot of the Vandamm modernistic house (dvd 1:55:22) is rather striking to me. I’d love to live in a house like that (it didn’t really exist). The closer shot (1:55:53) is also pretty. Another shot of the house from a quite different angle is also quite impressive (dvd 2:08:45). Then at 1:56:28 is the lighting of the small plane runway. The unlighted scene (such as 1:56:29) is even more atmospheric. Then there are several Stone Faces shots that are seem quite artistic (and are considering the matte painting!) such as 2:10:48.

Read also my blog review of the McNeely cd:

<http://www.filmscorerundowns.net/blogs/35.pdf>

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-Heat (1995) \*\*\*\* [music \*\*\*]

[http://www.amazon.com/Heat-Two-Disc-Special-Al-Pacino/dp/B0006J28KU/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1292994994&sr=1-3](http://www.amazon.com/Heat-Two-Disc-Special-Al-Pacino/dp/B0006J28KU/ref=sr_1_3?s=dvd&ie=UTF8&qid=1292994994&sr=1-3)

Highly violent heist movie but excellently directed and cast. That famous DeNiro/Pacino confrontation at the restaurant is classic. Michael Mann has a very artistic style of framing his shots, bright & interesting to look at. One example is at 00:29:30 section of the dvd when the DeNiro character is on the balcony talking with his new girlfriend. The 00:37:45 scene when DeNiro and Jon Voight talk with the freeway in the background: that’s an interesting site. I guess Mann’s crew must have looked for a view like that, or a scouting crew simply came across it by luck and arranged to shoot there. Quite nice. The music by Goldenthal is minimal but effectively right.

-Casablanca (1943) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Casablanca-Two-Disc-Special-Humphrey-Bogart/dp/B00009W0WM/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1292995060&sr=1-8](http://www.amazon.com/Casablanca-Two-Disc-Special-Humphrey-Bogart/dp/B00009W0WM/ref=sr_1_8?s=dvd&ie=UTF8&qid=1292995060&sr=1-8)

This is a classic, tightly constructed film. In fact, it is not just a classic but a universal masterpiece, so it definitely deserves a five-star rating. Bogart is in top form here as Rick Blaine, a fact that Woody Allen would later pay great homage to!—although I liked much more his role as Philip Marlowe in *The Big Sleep* (*To Have and Have Not* would be a very close second) when Bogie was in his prime. As he got older (and looked it, unfortunately), I really liked him in *The Caine Mutiny* and *The African Queen*. Lots of terrific stars and character actors in *Casablanca*. The one I appreciated the most was Claude Rains as Captain Renault. Great character he played, and excellent acting in the role. Conrad Veidt as German Major Strasser is perfect casting! Peter Lorre is in a nice,

sleazy role, and Greenstreet continues his same persona character, in effect. Bergman and Bogie have good chemistry together, but nothing like Bogie and Bacall! I am more of a Bacall fan than a Bergman fan, anyway. But Bergman was very pretty back then! This two-disc set has many admirable special features, including a nice commentary by Roger Ebert before his major cancer surgery.

The music by Max Steiner is very good but I do not consider it a masterpiece work penned by this composer, but because of the indelible association with the movie itself, often people consider the score equally important. I'll give it a four-star "classic" rating, nevertheless.

The cue sheets I have were dated October 27, 1942.

### Reel 1

1 (a) Main Title	-Max Steiner	Bkg. Inst.	:07
(b) Africa	"	"	:45
(c) La Marseillaise	-DeLisle, arr. Steiner	"	:56
(d) Refuge	-Max Steiner	"	1:35
(e) Street Scene	-Max Steiner	"	:14
(f) Orders	-Max Steiner	"	:20
(g) Roundup	-Max Steiner	"	1:04
(h) Thief	-Max Steiner	"	:24
2 (a) It Had To Be You	-Gus Kahn/Isham Jones	Vis. Voc.	:51
(b) Shine	-Ford Dabney/Cecil Mack	" "	1:00

### Reel 2

3 Crazy Rhythm	-Joseph Meyers/Roger Wolfe Kahn	Bkg. Inst	:44
4 Knock On Wood	-M.K. Jerome/Jack Scholl	Vis. Voc.	1:10
5 The Very Thought Of You	-Ray Noble	Vis. Inst.	3:08

### Reel 3

6 Baby Face	-Benny Davis/Harry Akst	" "	:57
7 I'm Just Wild About Harry	-Noble Sissle/Eubie Blake	Bkg. Inst.	1:01
8 " "		Vis. Inst.	:18
9 Heaven Can wait	-Eddie DeLange/Jimmy Van Heusen	"	1:10
10 (a) Speak To Me Of Love	-Jean Lenoir		1:19
(b) Love For Sale	-Cole Porter		:50

### Reel 4

11 Love For Sale	-Cole Porter		:29
12 Tango Delle Rose	-F. Schreier/A. Bottero		1:48
13 Avalon	-Al Jolson/Vincent Rose		:31
14 As Time Goes By	-Herman Hupfeld		:06
15 " "			:06
16 " "		Vis. Vocal	:44
17 " "		Bkg. Inst.	2:34

## Reel 5

18	Piano Improvisation	-Frank Perkins	Vis. Inst.	:44
19	(a) As Time Goes By			:37
	(b) La Marseillaise			:05
	[Dvd 00:38:53 Rick reminisces back to Paris with Ilsa (Bergman)]			
	(c) Romance	-Max Steiner		1:02
	[dvd 00:38:58. Car ride together. Very excellent music here!]			
	(d) Perfidia	-Milton Leeds/Albert Dominguez		:30
	[dvd 00:40:02 Ballroom scene]			
	(e) Gracioso	-Max Steiner		:12
	(f) As Time Goes By			:15
20	(a) As Time Goes By			:16
	(b) Nazi Spy	-Max Steiner		:16
	(c) Menace	-Max Steiner		:37
	(d) As Time Goes By			:43
21	(a) As Time Goes By			:07
	(b) Voice	-Max Steiner		:10
	[dvd 00:43:19]			
	(c) Die Wacht Am Rhein	-M. Schmeckenburger/C. Wilhelm		:20
	(d) Instructions	-Steiner		:19
	(e) As Time Goes By			:22
	(f) The Station	-Steiner		:13
	(g) La Marseillaise			:30
	(h) As Time Goes By			:37
	(i) Ilsa Returns	-Steiner		:06
	ETC.			

I only worked very briefly on the written score. The Main Title is 15 pages, 58 bars. In Bar 8 [dvd 00:00:22] the flute and piccolo sound *ff* < Line 3 F-G-Ab “3” triplet value 8ths to same Ab dotted half note *rinforzando*-marked tied to (Bar 10) 8<sup>th</sup> note to G 8<sup>th</sup> (these two 8ths are crossbeam connected) to Bb-Ab 8ths to Ab-G 8ths to G-E 8ths to (Bar 11) E-Db 8ths to D-C 8ths to same Line 3 C half note tied to (Bar 12) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The oboe and two clarinets play the same but an octave lower register, while the English horn plays it two octaves lower (as also the bass clarinet). Trumpets play it too (*ff* with *sharp mutes*). So we Line 1 F-G-Ab [written G-A-Bb] 8ths to Ab dotted half note, and so forth. Bassoons play a rhythmic pattern of Great octave F/small octave C 8ths (followed by an 8<sup>th</sup> rest and dotted 8<sup>th</sup> rest) to small octave F/middle C 16ths down to Great octave F/small octave C 8ths up to small octave f/middle C 8ths down to the lower register pairing up to the higher register pairing. Repeat for a bunch of bars! After an 8<sup>th</sup> rest, the horns play Line 1 F/Line 2 C [written Line 2 C/G] staccato 8ths (followed by a quarter and 8<sup>th</sup> rest) to small octave F/middle C stopped ( + ) half notes. Repeat next bars. Pos in a sharp mute plays Great octave F/small octave C *sforzando* half notes tied to 8<sup>th</sup> notes up to small octave F/middle C *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) to same F/middle C staccato and *rinforzando* 8ths. Repeat. The tuba plays Great octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to same F 8<sup>th</sup>

9 followed by an 8<sup>th</sup> rest) to same F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeat next several bars. The timp plays a similar rhythm, as also the Tom Toms, large xylophone, harp, pianos. After a dotted 8<sup>th</sup> rest, the bells sound Line 1 F/Line 2 C/F 16ths (followed by rests). After an 8thb rest, violins I play Line 3 C/F 8ths (followed by a dotted 8<sup>th</sup> rest) to Line 2 F/Line 3 C staccato 16ths (followed by an 8<sup>th</sup> rest) down to Line 1 C/F rinforzando 8ths (followed by an 8<sup>th</sup> rest) to same 8ths. Repeat next bars. Violins II play this initially an octave lower register and then *col* violins I with the Line 1 C/F rinforzando 8ths. After an 8<sup>th</sup> rest, violas play Line 1 F/Line 2 C 8ths (followed by a dotted 8<sup>th</sup> rest) to middle C/F 16ths (followed by an 8<sup>th</sup> rest) down to small octave F/middle C rinforzando 8ths in the rest pattern already given. VC play Great octave F/small octave C 8ths up to small octave F/middle C staccato 16ths down to Great octave F/small octave C 8ths in the same rest pattern. Divisi CB play Great octave F/small octave C 8ths (followed by an 8<sup>th</sup> and quarter rest) up to F/middle C staccato 8ths (followed by an 8<sup>th</sup> rest) to same F/C staccato 8ths.

-Reel 1/ Pt 2 [Round Up] Cue # 24725. Dramatic, action cue as people, hiding out as desirables, are rounded up for being undesirables!

Skipping to Bar 8 (dvd around 00:02:56), flute, piccolo, violins and violas in C time play a series of “6” sextuplet 16<sup>th</sup> note figures. They play Line 3 (Line 2 for violins II and violas) D-Eb-D-C#-D-C# (connected as a figure by two crossbeams) to I believe now C-Db-C-B-C-B to Bb-Cb-Bb-A-Bb-A 16ths to G#-A-G#-Fx-G-Fx 16ths to (Bar 9) F#-G-F#-F-Gb-F to E-F-E-D#-E-D# to D-Eb-D-C#-D-C# to C-Db-C-B-C-B. In bar 10 violins I then play Line 1 Bb-Line 2 C-Line 1 Bb-A-Bb-A 16ths to G-A-G-F-G-F 16ths to E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Violins II in Bar 10 (dvd 00:02:58) play small octave Bb 8<sup>th</sup> followed by rests. But VC join in on the pattern in Bar 10 on the same notes as the violins but an octave lower register. Violas keep playing as the first violins. CB in Bar 8 play Great octave G# whole note (repeated next bar) to (Bar 10) G half note tied to 8<sup>th</sup> note. The piano is *col* 1<sup>st</sup> & 2<sup>nd</sup> violins. The timp is rolled *ff* < on Great octave A whole note to (Bar 9) G# whole note to (Bar 10) G half note roll tied to 8<sup>th</sup> note. After a half note in Bar 10, the gong sounds a half note. The tuba plays as the timp. Pos play *ff* < small octave D/F/A rinforzando whole notes to (Bar 9) D/F#/B rinforzando whole notes to (Bar 10) D/E/Bb half notes tied to 8ths. Trumpets are silent here. Horns play small octave D/F/A/Line 1 D [written small octave A/middle C/E/A] rinforzando whole notes to (Bar 9) D/F#/B/D (B min) whole notes to (Bar 10) D/E/Bb/Line 1 D half notes to double-dotted quarter notes to two 32<sup>nd</sup> notes. Bassoons in Bar 10 are *col* the celli. The bass clarinet plays small octave A [written B] rinforzando whole note to (Bar 9) G# [written A#] whole note to (Bar 10) G half note tied to 8<sup>th</sup> note. The clarinets and oboes do not play in this sequence.

-Reel 1/pt 4 [Rick’s Place] The opening several bars are the instrumental introduction to the “It Had To Be You” visual Vocal sequence. It was arranged by F. Perkins. Dvd location: 00:06:29. Instrumentation: alto and tenor saxes, guitar, trumpet, trombone, timp, piano, accordion, bass. Key signature of F maj/B min (one flat). With the one flat this of course makes the trumpet key signature just one sharp instead of the normal two. The alto sax has two sharps, while the tenor sax has one sharp.

The trombone in Cut time plays in the grace bar small octave F dotted 8<sup>th</sup> to G 16<sup>th</sup> to A 8<sup>th</sup> to A 8<sup>th</sup> to (Bar 1) Bb half note down to F dotted 8<sup>th</sup> to E 16<sup>th</sup> to D 8<sup>th</sup> up to F 8<sup>th</sup> tied to (Bar 2) 8<sup>th</sup> note (followed by a dotted 8<sup>th</sup> rest) up to Bb dotted 8<sup>th</sup> to A 16<sup>th</sup> to G 8<sup>th</sup> to A 8<sup>th</sup> tied to (Bar 3) half note to G# 8<sup>th</sup> to G# to G rinforzando quarter notes. Etc. The trumpet plays Line 1 A [written B] dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to Line 2 C-C 8ths to (Bar 1) Line 2 D [written E] half note down to Line 1 D dotted 8<sup>th</sup> to E 16<sup>th</sup> to F 8<sup>th</sup> to G 8<sup>th</sup> tied to 8<sup>th</sup> next bar to same G dotted quarter note, and so forth. The alto sax plays Line 1 F [written Line 2 D] dotted 8<sup>th</sup> to E [written Line 2 C#] 16<sup>th</sup>, and so forth. The tenor sax plays Line 2 C [written Line 2 D] dotted 8<sup>th</sup> to same C 16<sup>th</sup>, and so forth. The guitar in Bar 1 plays “Bb” chords, notated here as the Line 1 F quarter note followed by three slashes to (Bar 2) “Bb min” to (Bar 3) F dim. The timp in Bar 1 beats Great octave A/small octave E quarter notes to E to A/E to E (repeat next two bars). The piano in bar 1 plays small octave G/Bb/Line 1 F quarter notes 4X, while the bottom staff plays this an octave lower register to (Bar 2) Bb/Line 1 Db/F quarter notes to (Bar 3) middle C/F/A quarter notes twice to B/D/F twice. Etc. [end session temporarily on Tuesday, March 08, 2011 at 3 pm]

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-Columbo: Complete Fourth Season (1974/1975) \*\*\*

[http://www.amazon.com/Columbo-Complete-Fourth-Peter-Falk/dp/B000CRR3S8/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1305245447&sr=1-1](http://www.amazon.com/Columbo-Complete-Fourth-Peter-Falk/dp/B000CRR3S8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1305245447&sr=1-1)

I bought this set specifically for the February 9 '75 episode titled “Troubled Waters.” I fondly remember seeing it on television long ago. I consider it one of my favorite *Columbo* episodes, if not actually *the* favorite! Of course I need to watch every single episode of *Columbo* to determine the Top Three, say, and that will mean buying the other seasons! I certainly don't remember the other episodes clearly, although I am fairly sure I had watched most of them over the years on television.

Robert Vaughn plays the bad guy in this episode (the murderer!). Columbo is on a free cruise ship trip to Mexico with his unseen wife, and he is soon summoned by the Captain (Patrick Macnee) to solve the murder of a singer. You can read the complete plot (with spoilers) at:

<http://columbo.freeukisp.co.uk/troubledwaters.html>

<http://www.dvdtalk.com/reviews/21033/columbo-the-complete-fourth-season/>

I particularly enjoyed seeing veteran character actor, Robert Douglas, playing the ship's doctor. One of my favorite quiet scenes involving Columbo and the doctor is the start of chapter four (dvd 1:17:31). I just loved the serene quality of the scene, the bright blues and greens in the empty expansive dining area as Columbo and the good doctor discuss how Danziger (Vaughn) could have fooled the doctor he had an actual small heart attack.

I also watched the episode titled “Playback” starring Oskar Werner as the bad guy (remember him as Montag in *Fahrenheit 451*?). It was ok, not one of my Top Ten list. “Negative Reaction” starring Dick Van Dyke has several good reviews, so I'll watch that

one next. ....So far, after watching a half hour of this episode, I'm not too crazy about it. The same applies to "An Exercise in Fatality" starring Robert Conrad. However, I already know that "By Dawn's Early Light" is good (seen it a few times before) starring Patrick McGoochan, so I'll watch it freshly soon! Also I did not realize until I got this set that Kate Mulgrew played *Mrs Columbo* because an episode of that doomed series was an extra in the dvd set. I liked her playing the Captain of the ultra-futuristic Enterprise series. But as given in the link immediately below, she did *not* play the wife of the Columbo we know and love:

<http://www.columbo-site.freeuk.com/>

Just click on the "Mr & Mrs Columbo" link on that site.

[Sunday, May 15, 2011 at 10:26 am]: Yes, "By Dawn's Early Light" episode starring Patrick McGoochan is a better-than-average episode but I would not consider it a "classic" by my standards or enjoyment level. Incidentally, last evening at the local Barnes & Noble I bought the Columbo complete first season set for 50% off. So I got it for \$20 plus California tax (9.75%). I also bought the special edition two-disc *Forbidden Planet* for 40% off (\$16.19). Last evening my wife & I watched the "Dead Weight" episode of *Columbo* (1<sup>st</sup> season) starring Suzanne Pleshette. It's a decent episode but not one of my favorites. Tonight probably I will watch the one directed by Steven Spielberg, "Murder By The Book."

-The Poseidon Adventure (1972) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Poseidon-Adventure-Special-Generations-Hackman/dp/B000EHSVNW/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292995567&sr=1-1](http://www.amazon.com/Poseidon-Adventure-Special-Generations-Hackman/dp/B000EHSVNW/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292995567&sr=1-1)

I like this very good Irwin Allen disaster film although I must say that enjoyed Allen's *The Towering Inferno* more. Both screenplays were penned (or typed!) by Stirling Silliphant of *Route 66* fame and other shows. Both had a terrific ensemble of actors, especially Gene Hackman and Ernest Borgnine—although they tended to over-act a bit (a wee bit over-the-top!). If William Shatner in the movie as well, he would be in good or like company with Hackman & Borgnine! Anyway, I liked the better production values in *Towering Inferno*, the cleaner look, the sophistication and elegance. And I liked the cast better—after all, we got alpha-male stars there such as Steve McQueen, William Holden, and Paul Newman. The music is good John Williams but certainly not yet great John Williams. That would happen in foreshadow by *Jaws* and then come to fruition with *Star Wars* and then especially *Superman* and then *E.T.* There are a lot of special features in this set so I recommend it: Down the hatch (into your dvd collection!).

-Private Lives of Elizabeth and Essex (1939) \*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Private-Lives-Elizabeth-Essex/dp/B0007OY2O4/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292997047&sr=1-1](http://www.amazon.com/Private-Lives-Elizabeth-Essex/dp/B0007OY2O4/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292997047&sr=1-1)

This is definitely a gorgeous-looking Technicolor period piece of the very late 16<sup>th</sup> century. The ingredients of this meal (film) are excellent: You have wonderful stars, including Errol Flynn and Bette Davis; you have a Korngold score, a top-league

composer who had proven himself mightily in earlier Flynn movies; you have a movie under the reins of a powerful director, Michael Curtiz. Alas, despite the potent ingredients, the meal itself is rather poor. The cake fell rather flat! Something went wrong, and I'm still trying to figure out why.

Well, for one thing, there is very little chemistry between Davis and Flynn (I do not remember their pairing in *The Sisters* to see if there was chemistry)! Other people may disagree (John Mauceri felt they *did* have chemistry in his comments in the Special Feature on the dvd titled *Elizabeth & Essex: Battle Royale*). But it seemed so forced and artificial to me. Behind the scenes, Davis had even admitted later in real life that she did not really respect Flynn's acting ability *at the time* (but later realized that he was pretty good, after all). So already the heart of the movie is deflated—the relationship between the Queen of England and Lord Essex. Practically the first 55 minutes was devoted to the spat between the two because the Queen scolded Essex for his empty victory in Spain (because the gold was sunk deep into the sea!). Both refused to give in to end the stalemate of entrenched positions. This pettiness or shallowness in the storyline got old real fast—so another reason why this film (cake) fell flat. Moreover the political intrigue in the Queen's court got tiring as well, and far too predictable. It was political ho-hum, not intrigue. As a side note, have you noticed the fuzzy, out-of-focus shots here and there. A dramatic example is when Essex returns to confront the Queen after the Ireland battles. Go to 1:18:29, then 1:18:34, and so forth—the medium close-ups of Essex. Soft and out-of-focus. Is this a dvd error or was it part of the original picture, I don't know.

About the only saving grace was Korngold's music, but even that was overall "great" in comparison to most of the other Korngold scores. I had researched several of Korngold's scores at Warner Bros. Archives, but I was never really sufficiently interested in this score to invest limited, valuable time on it—except for a few cues. I would study the Main Title, of course, and then I would pull that Ireland cue. The music I really like starts at 00:56:08. I could easily see it being used in *Sea Hawk* later on. I can see why Korngold did not write an outstanding score for *The Private Lives of Elizabeth and Essex* as he did for *Sea Hawk* or *The Adventures of Robin Hood*—simply because it was not a very good film that would inspire a terrific score. Of course composers have written terrific scores for poor or weak movies (Waxman's score for *The Silver Chalice* comes to mind, Herrmann's score for *Joy in the Morning*, *Tender Is the Night* (and others!), Goldsmith's score for *Supergirl*) but generally I think they tend to rise to the heights when inspired by a really good, entertaining movie.

-Voyage to the Bottom of the Sea (1961) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Voyage-Bottom-Sea-](http://www.amazon.com/Voyage-Bottom-Sea-Fantastic/dp/B00004VVOH/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292997180&sr=1-1)

[Fantastic/dp/B00004VVOH/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292997180&sr=1-1](http://www.amazon.com/Voyage-Bottom-Sea-Fantastic/dp/B00004VVOH/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292997180&sr=1-1)

[http://www.amazon.com/Voyage-Bottom-Sea-Global-](http://www.amazon.com/Voyage-Bottom-Sea-Global-Warming/dp/B000078KY2/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293408889&sr=1-1)

[Warming/dp/B000078KY2/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293408889&sr=1-1](http://www.amazon.com/Voyage-Bottom-Sea-Global-Warming/dp/B000078KY2/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293408889&sr=1-1)

This movie produced and directed by Irwin Allen is better than the previous year's *Lost World*, and later became a television series on ABC starring Richard Basehart

and David Hedison. The scifi disaster concept (that the above-atmosphere Van Allen belt caught fire and will heat up the Earth to a cinder!) is preposterous but it was fun to watch the cascading fiery special effects. I like the overall production values and clarity, the good cast. The action starts finally at around 18 or 19 minutes into the movie as the Van Allen belt catches fire. There is not really a great deal of “action” per se because the only “monsters” are the burning Van Allen belt and that giant squid. Most of the trouble makers in this movie are people! I recommend that you activate the excellent commentary on the dvd from an authority of the movie and series, Tim Colliver. His information and insights will help make the slow parts of the movie go a bit faster! You will learn a lot. For instance, I did not know that the Captain of the Seaview for the motion picture (played by Robert Sterling) was actually first offered to David Hedison who turned the role down—but later accepted the role for the tv series!

I like also like Paul Sawtell’s and Bert Shefter’s music better than *Lost World*. You can access the Main Title and other cues on the Film Score Monthly site:

<http://www.filmscoremonthly.com/cds/detail.cfm/CDID/202/Voyage-to-the-Bottom-of-the-Sea/>

-Fantastic Voyage (1966) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Voyage-Bottom-Sea-Fantastic/dp/B00004VVOH/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1292997180&sr=1-1](http://www.amazon.com/Voyage-Bottom-Sea-Fantastic/dp/B00004VVOH/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292997180&sr=1-1)

[http://www.amazon.com/Fantastic-Voyage-Special-Stephen-Boyd/dp/B000078KWE/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293599686&sr=1-1](http://www.amazon.com/Fantastic-Voyage-Special-Stephen-Boyd/dp/B000078KWE/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599686&sr=1-1)

Here is a link to the final screenplay:  
<http://leonscripts.tripod.com/scripts/FANVOY.htm>

This was truly a fantastic movie to watch back in 1966, and I was so happy 20<sup>th</sup> Century Fox produced it since seven years earlier they did such a great production job on *Journey to the Center of the Earth*. The romanticized images of the inner body on the miniaturized level works wonderfully. When later done in *Inner Space*, the miniaturized effects looked more realistic perhaps, but also a lot uglier and uninviting. There are many attractive “freeze frame” points in the movie (a sort of excursion into modernistic interpretative organic art!). Some of mine include 00:53:55 (after exiting the heart towards the lung); 00:55:08 and 00:56:07 (magenta and blue cells); 1:10:41 just before entering the lymphatic system (looks like a fantastic modernistic art painting or something!); then 1:11:30 in the lymphatic system now; 1:15:11 shot inside the ear canal; 1:25:32 (light from outside into the ear); 1:26:42 (Boyd and background green canal). Then the sequences in the brain are nice.

The atonal music by Leonard Rosenman doesn’t kick in until 00:38:02 when the Proteus is actually injected into the bloodstream. I studied his *Rebel Without A Cause* but never had a chance to research *Fantastic Voyage*, so unfortunately I cannot comment anything factual about the written score. I would’ve sworn that I saw a full score page somewhere, perhaps on a forum, but I cannot find it at the moment. A researcher

acquaintance I know has studied at least some of the sketches but I never obtained them, or if I did, I cannot find them (perhaps somebody miniaturized theme!). Rosenman was the perfect choice for this assignment since his atonal style would fit very nicely on scifi and fantasy films—although I would have been quite interested in hearing what Bernard Herrmann would do with this movie! Rosenman's score was quite effective, just as Humphrey Searle's atonal score was amazingly effective in *The Haunting* (in fact, I personally liked Searle's score better).

-Vertigo (1958) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Vertigo-Collectors-James-Stewart/dp/0783226055/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292997278&sr=1-1](http://www.amazon.com/Vertigo-Collectors-James-Stewart/dp/0783226055/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292997278&sr=1-1)

This is Hitchcock's drama masterpiece followed very closely by *North by Northwest* as lighter fare. Couple this with Herrmann's masterpiece score, then you cannot go wrong! James Stewart is at his troubled best, and Kim Novak is exceptionally alluring, mysterious, beautiful in her platinum French Roll hairstyle! I already did a modest rundown on the score here:

<http://www.filmscorerundowns.net/herrmann/vertigo.pdf>

-Munich (2006) \*\* [music \*\*\*]

[http://www.amazon.com/Munich-Widescreen-Eric-Bana/dp/B000F1IQN2/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292997351&sr=1-1](http://www.amazon.com/Munich-Widescreen-Eric-Bana/dp/B000F1IQN2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292997351&sr=1-1)

This is not my kind of movie. Sure, it is directed by Steven Spielberg, and the music is by the obligatory (for Spielberg movies!) John Williams, but I still don't care for this kind of movie. It's deadly entertainment, so to speak. I extremely doubt if I will ever revisit this dvd.

-The Seven Samurai (1954) \*\*\*\*\* [music \*\*\*]

[http://www.amazon.com/Seven-Samurai-Criterion-Collection-Spine/dp/0780020685/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293326522&sr=1-3](http://www.amazon.com/Seven-Samurai-Criterion-Collection-Spine/dp/0780020685/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293326522&sr=1-3)

Absolutely a masterpiece. If you don't mind reading sub-titles for over three hours, then watch it. Then also listen to the superb audio commentary by Michael Jeck. I have the old two-disc set. The recent three-disc set has more special features, and another commentary of five scholars. The movie itself has been remastered for that set, so I'm planning to buy it in the near future.

-Erich Wolfgang Korngold: The Adventures of a Wunderkind (2001 dvd)

[http://www.amazon.com/Erich-Wolfgang-Korngold-Composers-Time/dp/B00008V60R/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293326704&sr=1-1](http://www.amazon.com/Erich-Wolfgang-Korngold-Composers-Time/dp/B00008V60R/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293326704&sr=1-1)

I reviewed this dvd on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1483>

-The Wrong Man (1956) \*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Wrong-Man-Henry-](http://www.amazon.com/Wrong-Man-Henry-Fonda/dp/B0002HOER6/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293326794&sr=1-1)

[Fonda/dp/B0002HOER6/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293326794&sr=1-1](http://www.amazon.com/Wrong-Man-Henry-Fonda/dp/B0002HOER6/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293326794&sr=1-1)

I've already discussed the music in my rundown, and I discussed it also in Talking Herrmann. Here are the links:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1804>

<http://www.filmscorerundowns.net/herrmann/wrongman.pdf>

-Music for the Movies: Bernard Herrmann (1992 dvd) \*\*\*

[http://www.amazon.com/Music-Movies-Bernard-](http://www.amazon.com/Music-Movies-Bernard-Herrmann/dp/B000TJ0SB8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293326932&sr=1-1)

[Herrmann/dp/B000TJ0SB8/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293326932&sr=1-1](http://www.amazon.com/Music-Movies-Bernard-Herrmann/dp/B000TJ0SB8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293326932&sr=1-1)

I am freshly going over this documentary dvd this morning (Sunday, May 15, 2011) that runs just under an hour, and I am thoroughly enjoying it. It was well done by Joshua Waletzky. Many interesting people “in the know” are interviewed. For instance, his first wife, Lucille Fletcher, is shown several times discussing early Herrmann. At 11:20 Chris Palmer is interviewed, then Elmer Bernstein immediately afterward (Bernstein returns several more times later). You get to see Royal S. Brown starting at 14:58 I believe discussing Herrmann’s music style. Then you see David Raksin. At 27:54 Norman Corwin is introduced, and so on. I don’t have the dvd location but early on you see Herrmann from 1967 in Paris. He still looks pretty good there. But at 27:54 when he is seen in London 1972, boy does he look a lot older. It’s amazing what a mere five-year span did to this man physically! He aged considerably, and looked really bad by 1975. There are always consequences to habits—good habits and bad. Smoking, a gruff approach to life, and so forth. He was an odd composer always seemingly at odds with his environment!

-Film Music Masters: Jerry Goldsmith (2005 dvd) \*\*\*

[http://www.google.com/imgres?imgurl=http://www.soundtrackfan.com/livescores/compo-](http://www.google.com/imgres?imgurl=http://www.soundtrackfan.com/livescores/composers/jgoldsmith/covers/goldsmith-dvd-film-music-masters.jpg&imgrefurl=http://www.soundtrackfan.com/livescores/composers/jgoldsmith/goldsmith-dvd-film-music-masters.htm&usg=__pxcJkQCBWsW55aSKwVE2r2K8_JA=&h=358&w=250&sz=13&hl=en&start=7&zoom=1&um=1&itbs=1&tbnid=H3ZBORedC7dDZM:&tbnh=121&tbnw=84&prev=/images%3Fq%3DJerry%2BGoldsmith,%2BMusic%2Bfrom%2Bthe%2BMovies%26um%3D1%26hl%3Den%26sa%3DN%26tbs%3Disch:1)

[sers/jgoldsmith/covers/goldsmith-dvd-film-music-](http://www.google.com/imgres?imgurl=http://www.soundtrackfan.com/livescores/composers/jgoldsmith/covers/goldsmith-dvd-film-music-masters.jpg&imgrefurl=http://www.soundtrackfan.com/livescores/composers/jgoldsmith/goldsmith-dvd-film-music-masters.htm&usg=__pxcJkQCBWsW55aSKwVE2r2K8_JA=&h=358&w=250&sz=13&hl=en&start=7&zoom=1&um=1&itbs=1&tbnid=H3ZBORedC7dDZM:&tbnh=121&tbnw=84&prev=/images%3Fq%3DJerry%2BGoldsmith,%2BMusic%2Bfrom%2Bthe%2BMovies%26um%3D1%26hl%3Den%26sa%3DN%26tbs%3Disch:1)

[masters.jpg&imgrefurl=http://www.soundtrackfan.com/livescores/composers/jgoldsmith/goldsmith-dvd-film-music-masters.htm&usg=\\_\\_pxcJkQCBWsW55aSKwVE2r2K8\\_JA=&h=358&w=250&sz=13&hl=en&start=7&zoom=1&um=1&itbs=1&tbnid=H3ZBORedC7dDZM:&tbnh=121&tbnw=84&prev=/images%3Fq%3DJerry%2BGoldsmith,%2BMusic%2Bfrom%2Bthe%2BMovies%26um%3D1%26hl%3Den%26sa%3DN%26tbs%3Disch:1">masters.htm&usg=\\_\\_pxcJkQCBWsW55aSKwVE2r2K8\\_JA=&h=358&w=250&sz=13&hl=en&start=7&zoom=1&um=1&itbs=1&tbnid=H3ZBORedC7dDZM:&tbnh=121&tbnw=84&prev=/images%3Fq%3DJerry%2BGoldsmith,%2BMusic%2Bfrom%2Bthe%2BMovies%26um%3D1%26hl%3Den%26sa%3DN%26tbs%3Disch:1](http://www.google.com/imgres?imgurl=http://www.soundtrackfan.com/livescores/composers/jgoldsmith/covers/goldsmith-dvd-film-music-masters.jpg&imgrefurl=http://www.soundtrackfan.com/livescores/composers/jgoldsmith/goldsmith-dvd-film-music-masters.htm&usg=__pxcJkQCBWsW55aSKwVE2r2K8_JA=&h=358&w=250&sz=13&hl=en&start=7&zoom=1&um=1&itbs=1&tbnid=H3ZBORedC7dDZM:&tbnh=121&tbnw=84&prev=/images%3Fq%3DJerry%2BGoldsmith,%2BMusic%2Bfrom%2Bthe%2BMovies%26um%3D1%26hl%3Den%26sa%3DN%26tbs%3Disch:1)

I am fairly sure I kept detailed notes on this dvd somewhere, either in one of my blogs or on a Talking Herrmann post perhaps. Right now at this moment I cannot find the notes but if I do, I’ll include them here. I recommend the dvd.

-Wreck of the Mary Deare (1959) \*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Wreck-Mary-Deare-Authentic-Brothers/dp/B000KE5V5K/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293327533&sr=1-1](http://www.amazon.com/Wreck-Mary-Deare-Authentic-Brothers/dp/B000KE5V5K/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293327533&sr=1-1)

This is a highly atmospheric movie due to the dreary setting of the wreck. Perhaps they should've titled it *The Wreck of the Mary Dreary*! Gary Cooper and Charlton Heston together makes for a powerful combo. While the storyline is not great or classic, I was nevertheless entertained by this interesting movie in a cozy manner. I liked the moody nature of the movie, the stormy English Channel (the miniatures and water effects are sufficiently effective), the mysterious ship left adrift, and the fine music by George Duning that sounds quite fitting for this movie. To think that the project was originally going to be directed by Alfred Hitchcock and written by Ernest Lehman. That meant a probable Bernard Herrmann score! But I guess they ultimately concluded it would end up being a rather boring courtroom drama.

-Cliffhanger (1993) \*\*\* [music \*\*\*]

[http://www.amazon.com/Cliffhanger-Collectors-Sylvester-Stallone/dp/B00004STDN/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293328000&sr=1-1](http://www.amazon.com/Cliffhanger-Collectors-Sylvester-Stallone/dp/B00004STDN/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293328000&sr=1-1)

I like this action-adventure movie filmed mostly in Italy (to substitute for Colorado) that really keeps you in cliffhanger suspense. Several of the actors actually did hair-raising stunts starting at the beginning of the movie. The commentary discusses this, so that's a good bonus. I don't like gratuitous killing and mayhem, so there's a decisive downside to the movie (the brutality). I've definitely seen worse but nevertheless Director Harlin crossed over the fine line of showing a bit too much cruelty and violence and bloodiness in this area (such as killing off too many sympathetic characters). When a director says—like Harlin did in the commentary at 1:13:10—that “we had to do it,” well, that's nonsense. It's a choice. When he killed Frank at 1:20:08, Harlin decided to do it in slow motion to accentuate the violence! Jeez! By now we already know the villains are quite evil, so why keep beating a dead horse?! Why seemingly be a sadistic idiot in one's approach here?! Too over-the-top. I would've given this movie three & a half stars but Harlin doesn't deserve it. I think he's a good action director but give us a break, Renny—show a little more restraint!

That first-ever stunt at 25 minutes into the movie between the two planes at 17,000 feet is impressive. At any rate, despite the violence, I would recommend buying this dvd to learn from the technical and personal aspects of making this film thanks to the many special features.

-Chinatown (1974) \*\*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Chinatown-Special-Collectors-Jack-Nicholson/dp/B000UAE7RW/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293328086&sr=1-1](http://www.amazon.com/Chinatown-Special-Collectors-Jack-Nicholson/dp/B000UAE7RW/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293328086&sr=1-1)

I would say this is a classic color film noir detective drama with so many excellent qualities. So it's a masterful classic but not necessarily a masterpiece per se. First, I respect Roman Polanski's commanding direction. Second, you have Jack Nicholson in his prime in the lead (perhaps his most defining) role. What more can you

ask? Too bad Columbo wasn't around to help him out! Third, you have an excellent screenplay and a suspenseful plot. Fourth, you have a competent score by Jerry Goldsmith (though not his best or fully orchestral). It is interesting in the Legacy special feature on the dvd when Polanski talked. He commented how he knew B. Kaper who had done the score for *Chinatown*—but nobody felt it was right for the film! The film was due to be released soon and so they got Jerry Goldsmith to do it in only nine days—and everybody loved it! I would love to hear the rejected score by Kaper. At any rate, this genre film became a classic, although nobody had the thought that it would become one. Even Polanski said it was just a job and was cool about it but still wanted to do a good job. He had all of these problems in Los Angeles (Sharon Tate murdered earlier) but was convinced by his friends Evans and Towne to do the picture.

-Star Trek IV: The Voyage Home (1986) \*\*\* [music \*\*\*]

[http://www.amazon.com/Star-Trek-IV-Two-Disc-Collectors/dp/B000083C49/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293328194&sr=1-4](http://www.amazon.com/Star-Trek-IV-Two-Disc-Collectors/dp/B000083C49/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293328194&sr=1-4)

This is a good but rather routine installment of the *Star Trek* movie enterprise! It is definitely better than *Star Trek V* (the worst of the series) but not as good as *Star Trek VI*. The Rosenman music is fine, but I've heard better from him.

-Van Helsing (2003) \*\*\*1/2 [music \*\*]

[http://www.amazon.com/Van-Helsing-Widescreen-Hugh-Jackman/dp/B0002KVUKM/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293328290&sr=1-1](http://www.amazon.com/Van-Helsing-Widescreen-Hugh-Jackman/dp/B0002KVUKM/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293328290&sr=1-1)

I really enjoyed this high-production, special-effected laden film shot in the Czech Republic. It gets gory, it gets crude, but it's all within a humorous or light context. So despite the often-graphic nature of the movie, there are also a lot of pretty scenes to compensate. I like how the director paid homage to the old Universal horror flicks from the Thirties and Forties when he had that black & white long sequence prior to the Titles. There are a lot of atmospheric process shots & sequences. Some picturesque shots include dvd 00:23:03 and the 00:23:10. The village scene at around 26 minutes into the movie when the three vampire sisters attacked looked very nice. 1:08:41 (castle scene) is quite picturesque.

-Harry Potter & the Sorcerer's Stone (2001) \*\*\* 1/2 [music \*\*\*\* 1/2]

[http://www.amazon.com/Harry-Potter-Sorcerers-Stone-Widescreen/dp/B000W74EQC/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293328426&sr=1-1](http://www.amazon.com/Harry-Potter-Sorcerers-Stone-Widescreen/dp/B000W74EQC/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293328426&sr=1-1)

This is the first and I think best of the Harry Potter series. The music by John Williams is excellent. I discussed the score online at my site:

<http://www.filmscorerundowns.net/williams/harrypotter.pdf>

-Out of the Past (1947) \*\*

[http://www.amazon.com/Out-Past-Robert-Mitchum/dp/B000244EYW/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293328527&sr=1-1](http://www.amazon.com/Out-Past-Robert-Mitchum/dp/B000244EYW/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293328527&sr=1-1)

OK but not a movie I cared to revisit since it has no nostalgia out of the past (when I saw it first!).

-Terminator 3: Rise of the Machines (2003) \*\*\* 1/2 [music \*\*]

[http://www.amazon.com/Terminator-3-Rise-Machines-Widescreen/dp/B001TK80C0/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293328597&sr=1-1](http://www.amazon.com/Terminator-3-Rise-Machines-Widescreen/dp/B001TK80C0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293328597&sr=1-1)

I actually like this third installment of the Terminator series, and I will give it a near classic rating. The story is good, the actors fine, the new terminator is excellent, and it's great to have the Big Guy good terminator back. *Terminator Salvation* that comes in the fourth installment is a big disappointment in comparison to II and III.

-Behind Enemy Lines (2001) \*\*

[http://www.amazon.com/Behind-Enemy-Lines-Owen-Wilson/dp/B00005JKL8/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293328690&sr=1-1](http://www.amazon.com/Behind-Enemy-Lines-Owen-Wilson/dp/B00005JKL8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293328690&sr=1-1)

This is an okay movie with several nice location scenes but overall I was not too impressed.

-Minority Report (2002) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Minority-Report-Widescreen-Two-Disc-Special/dp/B00005JL78/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293328772&sr=1-1-spell](http://www.amazon.com/Minority-Report-Widescreen-Two-Disc-Special/dp/B00005JL78/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293328772&sr=1-1-spell)

This is actually a very good sci-fi Spielberg movie, although it has a preposterous premise (Future Crime Police!). If you can suspend willingly your normal disbelief, then maybe you'll enjoy this well-cast and interesting movie. It is not a "classic" but it is overall more entertaining than Spielberg's *War of the Worlds*. Williams' music is good.

-Caine Mutiny (1954) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Caine-Mutiny-Ws/dp/B000MMLO4M/ref=sr\\_1\\_9?s=dvd&ie=UTF8&qid=1293328942&sr=1-9](http://www.amazon.com/Caine-Mutiny-Ws/dp/B000MMLO4M/ref=sr_1_9?s=dvd&ie=UTF8&qid=1293328942&sr=1-9)

ALSO:

[http://www.amazon.com/Caine-Mutiny-Region-Free-Audio/dp/7117110899/ref=sr\\_1\\_17?s=dvd&ie=UTF8&qid=1293680133&sr=1-17](http://www.amazon.com/Caine-Mutiny-Region-Free-Audio/dp/7117110899/ref=sr_1_17?s=dvd&ie=UTF8&qid=1293680133&sr=1-17)

This is a classic WWII movie with a terrific cast, especially Bogie of course. Then you have an excellent Max Steiner score. However, I've always wondered if Steiner was really the *best* composer for this particular drama. Tiomkin would be wrong. I think Herrmann would've been wrong for this assignment (although I would've welcomed his music!). Rozsa? I don't think so. Waxman, maybe....

Don't forget to listen to the informative commentary by Richard Pena and Ken Bowser.

I already did a rundown treatment of this score on my site:

<http://www.filmscorerundowns.net/steiner/cainemutiny.pdf>

-Spaceballs (1987) \*\*\* 7/8 [music \*\*\* 7/8]  
[http://www.amazon.com/Spaceballs-Mel-Brooks/dp/0792844890/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293329023&sr=1-1](http://www.amazon.com/Spaceballs-Mel-Brooks/dp/0792844890/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293329023&sr=1-1)

A Mel Brooks movie—what more can you say?! It is not a classic movie but very close to it at various sequences. That is why I gave it initially a 3 and ½ star rating. After careful reconsideration, I decided to raise it up to 3 and 7/8 rating (but just before classic four-star rating).

The first 7 or 8 minutes is hilarious with Rick Moranis as Darth Helmet. The Mr. Coffee skit is particularly funny to me. The Moranis sections are the best sections of the movie. Around the 38 minute point is when they put in the instant video of Spaceballs. I thought that was very clever when they got to the “now” point of the video that aligned precisely with the actions on the screen. The 53 minute section is funny too when Helmet plays with his toys!

So I’ll accentuate the few very positive points of this movie instead of the many negative points (the tired sight gags such as “combing” the desert with a huge comb; the failed jokes like the capture of the stunt doubles; dvd 00:19:00 thru 00:37:00; 00:40:00 thru 00:52:00; 00:55:00 thru 1:15:00, and so forth).

-Excalibur (1981) \*\*\*\*\* [adapted music \*\*\*\*\*]  
[http://www.amazon.com/Excalibur-Widescreen-Nigel-Terry/dp/B0026HT5BU/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293329232&sr=1-4](http://www.amazon.com/Excalibur-Widescreen-Nigel-Terry/dp/B0026HT5BU/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293329232&sr=1-4)

This John Boorman-directed movie has the breath of the dragon! I remember seeing this movie when it came out in 1981 with two friends of ours (Gary & Darlene). We were really impressed! I loved Nicol Williamson as Merlin, admired Nigel Terry’s changing stature as Arthur, Nicholas Clay’s performance was spot on, and so forth—just a terrific cast (although Nicol Williamson and Helen Mirren did not get along!). Despite the slow fighting and gore occasionally (cutting off of limbs, etc!), there are nevertheless many colorful and picturesque scenes. I love the simple emerald green Excalibur sword enhancements. Just after this (when the sword is drawn) I like the director’s choice of perspective here: Merlin is in the distance walking away, with Arthur calling after him. The Ireland green scenery is luxurious. Make sure to listen to the audio commentary by Boorman.

-Matrix Reloaded (2003) \*\*  
[http://www.amazon.com/Matrix-Reloaded-Widescreen-Keanu-Reeves/dp/B0000AXE8I/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293329361&sr=1-1](http://www.amazon.com/Matrix-Reloaded-Widescreen-Keanu-Reeves/dp/B0000AXE8I/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293329361&sr=1-1)

This is the weakest of the matrix trilogy. I rarely ever revisit it.

-Gone With the Wind (1939) \*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Gone-Wind-Clark-Gable/dp/B00004RF96/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1293329541&sr=1-5](http://www.amazon.com/Gone-Wind-Clark-Gable/dp/B00004RF96/ref=sr_1_5?s=dvd&ie=UTF8&qid=1293329541&sr=1-5)

Personally I was never that interested in the movie itself. I know it is considered a “classic” by many people, a big part of film history, big winner of the Academy Award and all that, but to me it is a glorified B movie (B minus at that). I was far more interested in the music by Max Steiner, although the movie was heavily carpeted by the music (wall-to-wall music!). Generally I am not anywhere as fond of the early scores of Max Steiner as the mid to later years (the late Forties thru the Fifties are the best). More on the music later.

There are several what I call “freeze frame” shots I liked, nice picturesque shots or nice color compositions and framing. For instance, believe it or not, I liked the Victor Jory introduction scenes at 00:13:36 and then 00:13:42. I liked the blues and the background and the overall moody constitution of the shot in Technicolor. The fire scene aftermath at 1:26:16 looks nice, almost like something from DeMille with the reddish hue saturating the scene., and also at 1:27:35 and the next scene change immediately following. The rainbow after the storm special effects scene is interesting (dvd 1:32:19), and soon afterward the sunset scene with the burnt barn (dvd 1:33:15). So there were a fair number of nice cinematic touches in this rather long movie!

I researched the conductor score available at USC when I researched there in 2-27-2004. Most of the cues were up to four staves. The full score is of course not available anywhere that I am aware of—probably dumped in the infamous MGM Landfill event.

-“Main Title & Foreword” 12 pages, 94 bars. Reel ½. Bars 1-6 was the Dixie theme, Bar 7 starts the Mammy theme briefly, and then Bar 11 starts the Tara theme.

*Poco maestoso* in 2/4 time, the timp, bass drum and snare drum in the grace bar play a “3” triplet value figure of 3 16<sup>th</sup> notes (timp on small octave D-D-D). In Bar 1, horns play small octave G dotted quarter note to “3” triplet value G-G-G 16ths to (Bar 2) G half note tied to 8<sup>th</sup> next bar to G 8<sup>th</sup> to G-A-Bb-middle C 16ths. After an 8<sup>th</sup> rest, instruments (not specifically indicated) play Line 32 G-A-Bb-Line 3 C-D-Eb 32<sup>nd</sup> notes to Line 1 Bb/Line 2 D/F/Bb/Line 3 D/F half notes trem tied to quarter notes trem next bar, and so forth. The harp is gliss upwards in Bar 1. Skipping to Bar 11 in 2/2 time in the key signature of one flat, we find (after an initial quarter rest) strings and other instruments sounding forte Lines 1 & 2 C quarter notes crescendo up to Lines 2 & 3 C dotted quarter notes down to A 8ths to (Bar 12) G whole notes to (Bar 13), after a quarter rest, Lines 1 & 2 C quarter notes up to Lines 2 & 3 C dotted quarter notes down to G 8ths tied to (Bar 14) whole notes. This is the start of the Tara theme. The second staff in Bar 11 shows, after a quarter rest, Line 2 C quarter note up to F/A half notes legato down to (Bar 12) Line 1 Bb/Line 2 D whole notes to (Bar 13), after a quarter rest, C quarter note up to E/G half notes down to (Bar 14) A/Line 2 C whole notes. After a half rest in Bar 12, horns play “3” triplet value quarter notes Line 1 F-E-D up to (Bar 13) G half note tied to quarter note (followed by a quarter rest). After a half rest in Bar 14, the horns play E-D-C triplet value quarter notes to (Bar 15) F dotted half note. Etc.

-“Driving Home” Reel 1/4. *Andante sonoro* (I believe) in 4/4 time, key signature of two flats. 4 pages, 35 bars.

Strings and woodwinds in the grace bar play Line 1 F quarter note held fermata and tied to (Bar 1) 8<sup>th</sup> note to G up to Bb down to G 8ths to F-G-small octave Bb-middle C 8ths to (Bar 2) D 8<sup>th</sup> up to F 8<sup>th</sup> tied to dotted half note. The bottom staff shows in Bar 1 Contra-octave and Great octave Bb half notes to Great octave D/A quarter notes to Eb/Bb quarter notes to (Bar 2) Bb half notes, and so forth. Etc.

-“O’Hara” Reel 2/1 + 1A. 16 pages, 132 bars. *Modto quasi allto* in 6/8 time, the top staff shows strings playing *p* Line 2 G quarter note on the down-bow to E 8<sup>th</sup> down to C quarter note on the up-bow to D 8<sup>th</sup> up to (Bar 2) G quarter note on the down-bow to E 8<sup>th</sup> to C dotted quarter note on the up-bow up to (Bar 3) Line 3 C quarter note on the down-bow down to Line 2 A 8<sup>th</sup> on the up-bow to G-A grace notes to G down to E 8ths on the down-bow to C 8<sup>th</sup> on the up-bow to (Bar 4) F staccato 8<sup>th</sup> on the down-bow (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> on the up-bow to D staccato quarter note on the down-bow. Other instruments play *mp* Line 1 Eb/G/Line 2 C dotted quarter notes legato down to C/D/A dotted quarter notes (repeated next bar) Etc.

-Reel 2/3, *Allegretto Grazioso* in 2/4 time, 8 pages, 69 bars. Dvd location Chapter 5 at 5:53 or practically at the start of Chapter 6. After a 16<sup>th</sup> rest, instruments play *mf* Line 2 B/Line 3 D/G to C/E/A to B/D/G 16ths to A/C/F to G/B/E to F/A/D to E/G/C 16ths, and so forth.

-“Louisiana Belle” Reel 2/4, key signature of one flat, 2/4 time initially, 48 bars. Dvd location chapter 6 starting at 2:19. Scene: Twelve Oaks sign. Two staves here. The top staff shows in the grace bar Line 1 F 8<sup>th</sup> up to (Bar 1) A 8<sup>th</sup> up to Line 2 C-C 16ths to next figure of C-C 16ths (followed by a 16<sup>th</sup> rest) to C 16<sup>th</sup> to (Bar 2) D-D 8ths to C 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to C 8<sup>th</sup> up to (Bar 3) E dotted 8<sup>th</sup> to E 16ths to F dotted 8<sup>th</sup> to F 16<sup>th</sup> to (Bar 4) G quarter note (followed by an 8<sup>th</sup> rest) down to C 8<sup>th</sup>, and so forth. After an 8<sup>th</sup> rest in Bar 1, the bottom staff shows Line 1 F/A 8ths (followed by an 8<sup>th</sup> rest) to same F/A 8ths to (Bar 2), after an 8<sup>th</sup> rest, F/Bb 8ths (followed by an 8<sup>th</sup> rest) to F/A 8ths.

-“Melanie Scene” (also “Love Theme”). Reel 3/2, Key signature of 2 sharps, 12/8 time. 2 pages, 11 bars. Dvd location Chapter 8 at 00:53.

In the grace bar, violins play Line 1 D-E-F# 8ths to (Bar 1) A dotted quarter note down to E dotted half note to G-A-B 8ths to (Bar 2) Line 2 D dotted quarter note down to Line 1 A dotted half note up to Line 2 D-E-D 8ths to (Bar 3) D quarter note to C# 8<sup>th</sup> up to E-D-Line 1 B 8ths to same B quarter note to A 8<sup>th</sup> up to C#-Line 1 B-G 8ths to (Bar 4) F# dotted half note tied to dotted quarter note to D-E-F# 8ths. The bottom staff shows Great octave D dotted half note tied to dotted quarter note (followed by a quarter and 8<sup>th</sup> rest) and repeated next bar. At the end of Bar 2 harp II is arpeggiando on Great octave F/small octave D.A dotted quarter notes. The bottom staff in Bar 3 shows Great octave E

to D to C# to Contra-octave A legato dotted quarter notes up to (Bar 4) Great octave D dotted half note tied to dotted quarter note and tied to quarter note (followed by an 8<sup>th</sup> rest). Harp I in Bar 1 plays Great octave D up to A up to small octave E 8ths to A-Line 1 A up to Line 2 E 8ths up to A dotted quarter note (followed by a quarter and 8<sup>th</sup> rest). Etc.

-“Love Scene” Reel 3/2B Steiner-Deutsch, 3 pages, 25 bars. Not sure about this one if it’s the same as the cue directly above.

-“Scarlett” Reel 3/3, C time, 5 pages, 50 bars.

In Bar 1, the oboe plays *p* Line 1 A dotted half note to B quarter note to (Bar 2) Line 2 C dotted half note to Db quarter note tied to quarter note next bar to Eb to E to F quarter notes down to (Bar 4 in 3/4 time) Line 1 G dotted half note decrescendo hairpin. Woodwinds and vibe play small octave B/Line 1 D/F whole notes to (Bar 2) Bb/Db/F/G whole notes. Etc.

-Reel 3/4 “The Cavaliers of Dixie” *Modto quasi misterioso* in C time, 3 [ages, 27 bars. Dvd location chapter 10 at 1:57. Celli etc. play Contra-octave and Great octave Bb whole note held fermata and tied to whole notes next bar. After a half and quarter rest in Bar 1, horns and bassoons play Line 1 Eb quarter note to (Bar 2) small octave B/Line 1 Db quarter notes legato to Ab/middle C quarter notes to F/A quarter notes to G to F 8ths to (Bar 3) G half note, and so forth.

-Reel 4/1, 6 pages, 50 bars. Dvd location chapter 11 starting 00:19. After a quarter rest in Bar 1 in 3/4 time, violins or whatever instruments play Line 1 Db down to Line 1 Eb quarter notes crescendo to (Bar 2) F dotted half note. After an 8<sup>th</sup> rest in Bar 2, the cello plays 8th notes. Etc. I really don’t like conductor book material or most sketches! In Bar 7 we hear the line, “Oh, Ashley!” Violins play Lines 1 & 2 B to Bb to A quarter notes to (Bar 8) A quarter notes to F# half notes.

-Reel 4/2, *Allegretto* in C time, 12 pages, 101 bars. Start “Dixie.” Bars 1 thru 10A “out.”

-Reel 4/3 one page, 11 bars. *Triste* in C time. Dvd location: start of Chapter 13. Horns, Pos, tuba etc. play Contra-octave BB/Great octave F/Bb/small octave Db/F/Bb/Line 1 Db whole notes tied to next bar. The gong sounds a half note. After a half and quarter rest, two trumpets play solo *mf* Line 1 F dotted 8<sup>th</sup> to F 16<sup>th</sup> up to (Bar 2) Bb dotted half note down to F dotted 8<sup>th</sup> up to Bb 16<sup>th</sup> up to (Bar 3) Line 2 D dotted half note, and so forth.

-“Virginia Reel” Reel 5. Irish washwoman # 68. 2 pages, 24 bars. Key signature of one sharp. Instruments in the grace bar play forte Line 3 D-C 8ths to (Bar 1) Line 2 B-G-G 8ths to D-G-G 8ths to (Bar 2) B-G-B 8ths to Line 3 D-C-Line 2 B 8ths, and so forth.

-Reel 5/4 (New) Key signature of 4 flats in 12/8 time. Rhett, then Scarlet.

- Reel 6/1 Revised “When Johnny Comes Marching Home” *Pesante* in C time.
- Reel 6/2 Dixie Key signature of 5 flats.
- Reel 6/2A “When This Cruel World Is Over” 56 bars
- Reel 6/2B “When Johnny....” 32 bars
- Reel 6/2C Silent Night 6/8 time
- Reel 6/3 “Bonnie Blue Flag” brass band arrangement. *Con spirito* in 6/8 time, key signature of 3 flats. 2 pages, 28 bars.
- Reel 7/1 Fall of the South” 18 bars, key signature of three flats.
- Reel 7/3 My Old Kentucky Home
- Reel 8/1 Melanie. *Agitato* in C time, 10 pages, 67 bars.
- Reel 9/A Scarlett, then Melanie. *Slow* in C time, 9 bars.
- Reel 9/1 Louisiana Bell [or “Going Home”] The bottom or third staff shows Contra-octave BB/Great octave Bb/small octave C/Eb/F# whole notes tied to whole notes next bar. After an 8<sup>th</sup> rest in Bar 2, violas play small octave G# quarter note to A 8<sup>th</sup> to Bb 8<sup>th</sup> to middle Cb quarter note to Bb 8<sup>th</sup> to (Bar 3) small octave A whole note. Etc.
- Reel 9/1 Going Home 9 pages, 69 bars. Melanie = Bar 42. The Escape = Bar 54.
- Reel 9/2 Dixie 13 pages, 145 bars. Ends on Battle Hymn of the Republic, Bars 140-145.
- Reel 10/1 Dixie. Mixed chorus. 17 bars.
- Reel 10/1A *Adagio* in C time, 25 bars.
- Reel 10/2 + 2A McDonough Road *Agitato* in 12/8 time, 17 bars.
- Reel 10/3 Silhouettes 4 pages, 36 bars
- Reel 11/1 Tara, *Agitato* in 12/8 time.
- Reel 11/2 Tara *Andante espr tranquillo* in C time, 9 pages, 3 bars Bar 6 = Marching thru Georgia.
- Reel 11/3 *Slowly* in C time, key signature of one flat. Mammy. Viola solo, 42 bars. The violas play the Mammy theme of small octave A 8<sup>th</sup> up to Line 1 D quarter note

to same D 8<sup>th</sup> down to Bb half note to (Bar 2) A 8<sup>th</sup> up to D quarter note to E 8<sup>th</sup> to F-E 8ths to F dotted quarter note.

-Intermission Music for Part 3.

-Reel 12/A Intro Music to Reel 12. 13 pages, 145 bars.

-Reel 12/1 *Maestoso tragico* in C time, 9 pages, 33 bars. After a half and 8<sup>th</sup> rest, the violins and clarinets play a series of chromatic ascending notes starting with “8” 32<sup>nd</sup> notes small octave Eb/G to E/G# to F/A to Gb/Bb to G/B to Ab/middle C to A/C# to Bb/D to (Bar 2) “6” 16<sup>th</sup> figures.

ETC. Reel 15/2 is “The New Store” *Allegretto* in 6/8 time, key signature of one flat, 41 bars. Reel 17/2 is Belle & Melanie in Carriage, 5 pages, 44 bars. Reel 18/2 is “Nightmare” of 46 bars. Reel 22/1 is “The Accident” 9 pages, 50 bars. I believe the score ends on Reel 24. Long movie!

In “Nightmare” the strings and woodwinds are fingered trem/legato trem *mf* between Line 1 A/B/Line 2 Eb dotted half notes and Bb/C/F dotted half notes twice in the bar. The oboe plays staccato 8<sup>th</sup> note figures B-F#-Bb to E-G#-middle C to Line 2 C-Line 1 F#-Line 1 B to E-G#-middle C. Other instruments play descending to ascending 16ths Line 1 G#-G-F#-F-E (unclear) to D-D#-E-F#-G, repeated same bar.

-Third Man on the Mountain (1959) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Third-Man-Mountain-Michael-Rennie/dp/B0001Z51LC/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293329768&sr=1-1](http://www.amazon.com/Third-Man-Mountain-Michael-Rennie/dp/B0001Z51LC/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293329768&sr=1-1)

I am giving this movie and music score both a near classic rating. It has great nostalgic value to me. I vaguely remember seeing this movie at the theater when it came out in November 1959, and I was impressed then as a nine-year old. That end of 1959 was very memorable for me because after this movie came out, an even more impressive movie was released, *Journey To the Center of the Earth*! Some of the sets and the matte paintings were quite atmospheric. Of course the movie is primarily at actual locales, especially Zermatt (Matterhorn is the main attraction there). The movie is also excellently cast: James MacArthur and Janet Munro are quite appealing and energetic; Michael Rennie is fine as the legendary mountain-climber; James Donald is always good to have around; Herbert Lom and his voice of death is a definite plus, and so on.

I attempted to pull this score at Disney Studios in the early Nineties but had no luck. While it was a Disney production, the movie was London-based and apparently the written score is still there somewhere. I was hoping Disney had a reproduction in their files, or even a Conductor score, but no luck, unfortunately. I like the cue around 1:26: 46 especially. There is a book titled “William Alwyn: The Art of Film Music” by Ian Johnson.” Google book it at:

<http://books.google.com/books?id=srcFSKX9pJMC&pg=PA288&lpg=PA288&dq=written+score,+%22Third+Man+on+the+Mountain%22+Alwyn&source=bl&ots=8QbwM5gMMM&sig=2knQufHEVpfy47klXK-AaGK1UTU&hl=en#v=onepage&q&f=false>

-Verdi: Attila (1991) \*\*

[http://www.amazon.com/Verdi-Attila-Zancanaro-Kaludov-Gavazzi/dp/B00066K2R4/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293329864&sr=1-1](http://www.amazon.com/Verdi-Attila-Zancanaro-Kaludov-Gavazzi/dp/B00066K2R4/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293329864&sr=1-1)

-Jurassic Park (1993) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Jurassic-Park-Widescreen-Collectors-Neill/dp/B00003CXAT/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293330048&sr=1-2](http://www.amazon.com/Jurassic-Park-Widescreen-Collectors-Neill/dp/B00003CXAT/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293330048&sr=1-2)

I guess I could have given this Spielberg sci-fi genetics/dinosaur movie a “classic” four-star \*\*\* rating but I don’t think so. It’s pretty close but I did not receive complete satisfaction with the movie. The cast is quite good, and the CGI effects were excellent for that early-CGI period. The music is also very good by John Williams. I was able to work on it a bit. The “Opening Titles” *misterioso* cue initially has the full chorus, synth and strings play *ppp* a dissonant combination of notes with low E as a foundation tone. The strings play E/B/G/E/F/Bb/Line 2 C# whole notes tied to most of next bar. He also uses a Shakuhachi or Japanese flute in this six-bar cue.

“The Encased Mosquito” cue (*Ominous* in 3/4 time) now shows tonality with the chord of Bb minMaj 7<sup>th</sup> (Bb/Db/F/A). VC/CB play Great octave tenuto A dotted half note in Bar 1, the violas on small octave F, violins II on small octave Bb, and violins I on Line 1 Db notes. Six horns pretty much play as the combined strings. The tuba plays Contra-octave A dotted half note. Two harps in Bar 2 sound alternately 32<sup>nd</sup> note figures. In Bar 4 the chorus sings “Awe” (instead of “Ah”!) I believe the combined B half-dim 7<sup>th</sup> (B/D/F/A) whole notes, and so on. “The Entrance of Mr. Hammond” cue in 4/4 time has the unusual tempo-marking of “Adventurously” yet with a solo clarinet I sounding *pp* a short phrase starting on small octave Bb [written Line 1 C] quarter note tied to 8<sup>th</sup> note, and all violins *pp* on small octave Bb tenuto double-dotted half notes. So it doesn’t seem to be all that *adventurous* to me! The “Cartoon Demonstration” cue in 4/4 time has the interesting tempo-marking of *Frisky*. Clarinet I starts off *mf* with a largely staccato phrase and flute I jumps in shortly (end of Bar 1) on Line 3 F staccato 8<sup>th</sup> to (Bar 2) E staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest to Line 2 E dotted quarter note legato slur to D# 8<sup>th</sup>, and so forth. The xylophone sounds two notes at the end of Bar 3. Etc. Maybe some day I’ll do a rundown on the score that I have.

-Hook (1991) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Hook-Dustin-Hoffman/dp/0767836324/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293330136&sr=1-1](http://www.amazon.com/Hook-Dustin-Hoffman/dp/0767836324/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293330136&sr=1-1)

I remember researching at Columbia/Sony studios back in 1991 on a few unrelated scores but soon discovered that the score was right there in the rooms where the Parts were being made, and the scoring sessions happening in that period. At some other

date I was able to research the score. Someday I may do a rundown of Williams' excellent music for this not-so-excellent film.

HOOK cues (most) from the John Williams score for the Spielberg film:

- R1/4 "Yuppi Sound" 2/2 time, 15 pages.
- "When You're Alone (Maggie's Lullaby)" 3/4 time. Key sig of three flats.
- R2/1 "Wendy's Entrance" in 4/4 time. 10 pages, 38 bars.
- R3/3 "Hook Returns To Kensington" in 12/8 time. 12 pages.
- R4/1 "Hook Is Back" in 12/8 time. 27 pages, 108 bars.
- R4/2 "Forgotten How To Fly" 3 pages, 12 bars.
- R4/5-5/1 "I Don't Believe in Fairies" 24 pages, 94 bars.
- R5/2 "Arrival at Neverland" in 3/4 time. 12 pages, 47 bars. I believe there is a band of ocarinas or recorders.
- R5/5 "Show Us Your Hook" in 6/8 time. 24 pages, 95 bars. *Sinister* bass clarinet.
- R6/5-7/1 "The Mermaids" 6 pages, 24 bars.
- R7/2 "To Neverland" *Presto* in 2/2 time. 17 pages, 67 bars. Orchestrated by John Neufeld
- R7/3 "Lost Boys Appear" in 6/8 time. 10 pages, 41 bars.
- R7/5 "The Lost Boys Ballet" *Pomposo* in 3/4 time. 52 pages, 208 bars.
- R7/6-8/1 "The Face of Pan" in 3/4 time. 12 pages.
- R8/3 "Snee Steals the Show" in 2/2 time. 11 pages, 43 bars.
- R9/3 "The Banquet" in 2/4 time. 18 pages, 71 bars.
- R9/4 "Cornucopia" in 4/4 time. 19 pages, 75 bars.
- R11/1 "The Home Run" in 3/4 time. 19 pages, 76 bars.
- R12/1 "I Remember" in 3/4 time. 128 bars.
- R12/3 "The Flying Sequence" in 3/4 time. 111 bars.
- R12/4 "You Are the Pan" in 4/4 time. 6 pages, 24 bars.
- R13/2 "To War" in 4/4 time. 18 pages.
- R13/3 "Crossed Swords" in 4/4 time. 24 pages, 96 bars.
- R13/4-14/1 "Form Rank" in 4/4 time. 31 pages, 121 bars.
- R15/3 "My Lost Boys" in 3/4 time. 10 pages, 39 bars.
- R15/4 "The Next Morning" in 4/4 time. 13 pages, 53 bars.
- R15/5-16/1 "Kensington C...?"[unreadable notes] in 2/4 time. 24 pages, 95 bars.

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-Big Night (1996) \*\*\*\*

[http://www.amazon.com/Big-Night-Tony-](http://www.amazon.com/Big-Night-Tony-Shalhoub/dp/0767802535/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293330248&sr=1-1)

[Shalhoub/dp/0767802535/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293330248&sr=1-1](http://www.amazon.com/Big-Night-Tony-Shalhoub/dp/0767802535/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293330248&sr=1-1)

This is an excellent, thoroughly enjoyable little drama with a cast that seems like "family" to me. I consider it a bare classic (but not a masterpiece). Stanley Tucci is at his best here; Ian Holm is terrific as a restaurant competitor; Tony Shalhoub is great as Primo, and so on. The story written partially by Tucci is certainly not half-baked. The dvd really deserved an oven-full of special features but we just get the main entrée (no

appetizer, no desert). If you've never seen this movie, watch it! This movie will satisfy your appetite.

-Titanic (1953) \*\*\* [music \*\*\*]

[http://www.amazon.com/Titanic-Clifton-](http://www.amazon.com/Titanic-Clifton-Webb/dp/B00008LDO9/ref=sr_1_6?s=dvd&ie=UTF8&qid=1293330334&sr=1-6)

[Webb/dp/B00008LDO9/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1293330334&sr=1-6](http://www.amazon.com/Titanic-Clifton-Webb/dp/B00008LDO9/ref=sr_1_6?s=dvd&ie=UTF8&qid=1293330334&sr=1-6)

I'm watching the dvd again now after some years. The movie was on tv just last week. This is an okay movie but nothing I would care to revisit very often! Cameron's remake of *Titanic* in the late 1990's is far more entertaining than this slow-paced version of the *Titanic*! I really didn't care for the Clifton Webb character, and the Barbara Stanwyck character (the wife) is troubled and unappealing. At least young Robert Wagner brought an element of vitality and fun to the movie, otherwise the movie might've really sunk way before the iceberg hit it! The black and white presentation might make sense considering the events way back then but I think this movie needed more color! Sol Kaplan's Main Title shows a bit of color and dynamism, but there's relatively little music here. There are two separate commentary tracks, one exclusively by film critic Richard Shickel (it's okay but not superior). The other commentary track has three contributors. The most interesting for me was the comments by Robert Wagner. Recommendation: I am ambivalent. Take it or leave it. I would definitely recommend *A Night To Remember* made several years later, and I really enjoyed the commentary in that dvd by real *Titanic* authorities. wj

-Tristan und Isolde (1983)

[http://www.amazon.com/Wagner-Tristan-Isolde-Daniel-](http://www.amazon.com/Wagner-Tristan-Isolde-Daniel-Barenboim/dp/B0000ONQ1W/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293330427&sr=1-1)

[Barenboim/dp/B0000ONQ1W/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293330427&sr=1-1](http://www.amazon.com/Wagner-Tristan-Isolde-Daniel-Barenboim/dp/B0000ONQ1W/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293330427&sr=1-1)

-The Man I Love (1947) \*\* music \*\*]

<http://www.wbshop.com/Man-I-Love-The/1000179721,default,pd.html?cgid=>

A movie of scant interest to me despite the stars and composer.

-Roger & Me (1989) \*\*\*\*\*

[http://www.amazon.com/Roger-Me-Michael-](http://www.amazon.com/Roger-Me-Michael-Moore/dp/B00009YXAS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293330806&sr=1-1)

[Moore/dp/B00009YXAS/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293330806&sr=1-1](http://www.amazon.com/Roger-Me-Michael-Moore/dp/B00009YXAS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293330806&sr=1-1)

This is a classic first documentary by Michael Moore whom I admire. I remember going to Flint, Michigan around 1970 or thereabouts with Peter, a friend of mine then. We went to Canada briefly to visit and stopped by Flint. Of course the problems with GM and all the huge layoffs and plant closings were still far ahead in the mid-Eighties. I had departed the East Coast to California on Halloween Eve 1972. Of Course I didn't meet Michael Moore way back then. He was only about 16 or 17 years old, probably watching a lot of movies and television shows but with no thought in his head yet about becoming a documentary filmmaker! He's only about four years younger than me. His horoscope data is a precise AA rating so I decided to set up a chart on my Solar Fire software. Natural showman with Leo rising (key to identity) and Mars, natural key to identify &

personal action, in the Leo-5<sup>th</sup> house, and that Mars at 3 Capricorn harmoniously trine Sun at 3 Taurus in the 9<sup>th</sup>-fire house. Moon is also conjunct that Mars and trine Sun, so potential for success, a man of strong feelings. Mercury in Aries in the 9<sup>th</sup> suggests a sharp wit, fearless in direct questioning, speaking one's mind, being honest. Progressed Midheaven (MC) in Cancer will be coming to an opposition to that natal Mars exact in about 2 and a half years. I hope he doesn't have to undergo surgery or have an accident or an issue with self-will and the limits of self-will. Opposite Moon as well so a potential change of residence, family/home change, a separation of some sort perhaps. Some sort of status change, an overt action in the world tied to work and career. I don't have Current TV that premiered Monday with *Countdown With Keith Olbermann*, but I understand Michael Moore was the first quest. I wish I could've watched it.

-Ronin (1998) \*\*\* 1/2 [music \*\*]

[http://www.amazon.com/Ronin-Robert-Niro/dp/6305263248/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293330899&sr=1-2](http://www.amazon.com/Ronin-Robert-Niro/dp/6305263248/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293330899&sr=1-2)

I haven't seen this movie for many years, so I popped in this dvd into my player a short while ago with the commentary on. It is always educational listening to what John Frankenheimer has to say! While this film is not in the caliber of his mid-Sixties triumphs such as *Manchurian Candidate*, *Seven Days in May*, and *Seconds*) it is still quite suspenseful. I don't consider it a classic, so I won't give it a four\*\*\*\* star rating. By the way, he said in the commentary that he felt that *Battle of Algiers* was pretty much a perfectly made picture, his favorite movie. Interesting. I've never seen it. He talks about gratuitous violence starting 1:14:04 when the DeNiro character was being operated on by the doctor (played by Michael Lonsdale). Maybe Renny Harlin should listen to the commentary! Needless to say, the casting is superb—almost as powerful an ensemble as, say, *Glendary GlenRoss*. Just having DeNiro there as the principal heavyweight is enough for me, but to add Jean Reno, Sean Bean briefly, Lonsdale, and the others makes for a terrific ensemble. It is interesting at the end of the commentary how Frankenheimer was influenced by select test audiences regarding alternate endings involving Deirdre returning to the café. One such ending had her arrested by the authorities. People hated those versions, so the director acquiesced to MGM and had the ending that became official (sans Deirdre).

Frankenheimer discusses (starting dvd 1:22:26) the music score composed by a young Czech named Elia Cmiral. He said the composer captured what he wanted, especially with the use of the Armenian Duduk instrument (heard during the commentary here about the music) playing the soft theme of the movie (the Ronin theme). Then a lot of the movie has this modern metallic synch sound, he states, to push the movie forward, to underscore the action. Personally I find the music ok but I would've preferred Goldsmith or Horner or somebody!

-Wild Strawberries (1957) \*\*\* [music \*\*\*]

[http://www.amazon.com/Wild-Strawberries-Collection-Victor-Sj%C3%B6str%C3%B6m/dp/B00005UQ7T/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293330977&sr=1-1](http://www.amazon.com/Wild-Strawberries-Collection-Victor-Sj%C3%B6str%C3%B6m/dp/B00005UQ7T/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293330977&sr=1-1)

I can't say I like this bleak Ingmar Bergman film. I am not an Ingmar Bergman fan (I think Woody Allen is!) per se but I can appreciate his filmmaking. So I purchased this dvd because it was on sale and film scholar Peter Cowie provided a detailed commentary. Because of it, and if you are interested in learning more about serious filmmaking, then buy this dvd. Otherwise, I say, skip it. Out of respect of the quality of (you guessed it!) "filmmaking" here, I will give the movie a three \*\*\* star rating but I rarely ever revisit the movie.

-The Rocketeer (1991) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Rocketeer-Bill-](http://www.amazon.com/Rocketeer-Bill-Campbell/dp/6305428514/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293331131&sr=1-1)

[Campbell/dp/6305428514/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293331131&sr=1-1](http://www.amazon.com/Rocketeer-Bill-Campbell/dp/6305428514/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293331131&sr=1-1)

This is a fun movie and decent action entertainment—although I understand the movie bombed in the box office. I especially liked the period in the late Thirties with the bad Nazi spies around (reminds me a lot of *Indiana Jones*). While not anywhere as good and expertly directed as the first Indy movie, I still liked it (although I don't necessarily want to watch it often—once every several years is enough). The music is composed by James Horner while he was still in exciting top form (I don't know what happened to him after the early years). I worked on the written score at Disney Studios way back in the early Nineties sometime.

[Main Title] 1-M-1, 24 pages, 93 bars. This "Concert Score" cue was orchestrated by John Neufeld on Judy Green 44-stave paper PS-1371. Initial instrumentation: 3 flutes (a flute for each staff), 3 oboes (2 staves), 3 separate clarinets, 3 bassoons (2 staves), 2 alto saxes ("probably there will be only one sax..."), 6 horns (two per staff), 3 trumpets (2 staves), 4 trombones (two staves)—one is a bass Pos—2 tubas, glass wind chimes, brass wind chimes, timpani, 2 harps, piano, synth ("bubbling, sparkle"), 16 violins I, 14 violins II, 14 violas, 10 celli, 8 CB. For the trumpets staves is inserted the direction, "Copy all tpt. Parts on this picture in 'C'—Player will use the appropriate instruments!"

Flute I plays *pppp* Line 3 C down to Line 2 F to G up to Bb up to Line 3 C down to F to G to Bb 32<sup>nd</sup> notes (connected as a figure by three crossbeams) and played 4X in this bar and next bar and twice in Bar 3 to Line 3 D 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> and quarter rest). Flute II plays *pppp* "6" sextuplet 16<sup>th</sup> note figures 4X on Line 3 C-Line 2 F-Bb-F-Line 3 C-Line 2 G. The glass wind chimes and gliss horizontal wavy line (notated on x-headed 32<sup>nd</sup> note on the second space of the staff from the bottom with the wavy line crossing thru the next several bars. The brass wind chimes play similarly. Harp I top staff plays *pppp* (*always smooth*) on Line 3 C-Line 2 BB-A-F-C up to F-A-Bb 32<sup>nd</sup> notes figure sounded 4X in this bar and next bar and twice in Bar 3 to Line 3 D-C-Line 2 BB-F-D up to F-Bb-Line 3 C figure twice, and so forth. Harp II top staff plays "6" 16<sup>th</sup> note figures on Line 1 A-Bb-Line 2 C-F-G-G to next figure of C-Line 1 Bb-A-Bb-Line 2 C-F to next figure of Line 2 G-F-C-Line 1 Bb-A-Bb to next figure of C up to G-G-F-C-Line 1 Bb (repeat this bar in the next bar). The synth top staff plays Line 3 C down to Line 2 G-F-C up to F-G "6" 16ths figure 4X ("Shifting patterns but same notes"), while the bottom

staff plays Line 1 F-Bb-Line 2 C-F-C-Line 1 Bb “6” 16ths. Flute III joins in halfway into Bar 3.

After a half and quarter and 8<sup>th</sup> rest in Bar 1, the solo top staff piano sounds *mf* Line 2 C to Line 1 Bb 16ths legato to (Bar 2) A up to Line 2 C 8ths (crossbeam connected) up to F-G 8ths up to A down to F 8ths down to C to Line 1 Bb 8ths to (Bar 3) A up to Line 2 C 8ths down to Bb down to F 8ths down to D dotted quarter note (end of legato curve line phrase) to B to small octave Bb 16ths to (Bar 4) the same notes as in Bar 2 but an octave lower register. Etc.

Skipping to the end of Bar 33 (dvd 00:01:47), the *solo* oboe and *Cor Ang* (English horn) plays Line 2 C# to D 8ths (crossbeam connected) legato to Line 1 B down to G 8ths up to Line 2 C# to D 8ths down to Line 1 B-G 8ths to (Bar 35) A quarter note down to D dotted half note > *a nte*. After a half and quarter and 8<sup>th</sup> rest in Bar 35, two clarinets now take over the pattern on Line 1 B tenuto 8<sup>th</sup> *mp* to (Bar 36) C-Line 2 C 8ths down to A-F 8ths up to B-Line 2 C 8ths down to A-F 8ths, and so forth. After a half/quarter/double-dotted 8<sup>th</sup> rest in Bar 34, the orchestra bells sound (with trumpet I) *mp* “lightly with hard mall. (maybe metal)” Line 1 A 16<sup>th</sup> to (Bar 35) same A 8<sup>th</sup> down to D dotted 16<sup>th</sup> up to A 32<sup>nd</sup> note to next figure of A 8<sup>th</sup> down to D dotted 8<sup>th</sup> up to Line 2 D 32<sup>nd</sup> note to same Line 2 D staccato 8<sup>th</sup> down to Line 1 A tenuto 8<sup>th</sup> tied to 8<sup>th</sup> decrescendo hairpin (followed by an 8<sup>th</sup> rest). Harp I in Bar 34 plays *p* small octave G up to B to Line 1 C# to D 16ths figure played 4X to (Bar 35) small octave F#-A-middle C#-D 16ths figure 4X to (Bar 36) small octave F-A-B-middle C 16ths 4X. The violas play the exact same notes but bowed trem effect.

Skipping to Bar 50 (dvd 00:02:36), two flutes (and violins) play “5” 16<sup>th</sup> note figures 4X (“stagger breathing—sempre legato”) on Line 2 A down to D to E to F# to G# (repeated next bars). Clarinet I plays the same repeat figures but an octave lower register. Clarinet II plays the figures Line 1 D up to A to G# to F# to E 16ths. The bass clarinet and two bassoons play as the cello on “6” sextuplet notes *ff* Great octave D to D 16ths (followed by two 16<sup>th</sup> rests) to same D-D 16ths, and so forth. Etc. After rests in Bar 51, four horns play (dvd 00:02:38) forte small octave A-G “3” triplet value 16ths to (Bar 52) “3” triplet value F# 8<sup>th</sup> up to A 16<sup>th</sup> up to Line 1 D 8<sup>th</sup> to E 16<sup>th</sup> to more triplet value notes Line 1 F# 8<sup>th</sup> up to A 16<sup>th</sup> to G# 8<sup>th</sup> to E 16<sup>th</sup> (repeated again) to F# 8<sup>th</sup> up to B 16<sup>th</sup> to same B 8<sup>th</sup>. Etc.

There is a cue M (Love Theme) that I worked on because it was in the cd release but apparently *not* in the movie that I could find.

In Bar 1, the piano sounds *p* (*dolce*) Line 2 A-A-A-A quarter notes legato to (Bar 2) Bb-Bb-Bb-Bb quarter notes (repeat these two bars in the two bars, and so forth). In Bar 3, violins play *ppp* 16<sup>th</sup> note figures Line 1 A-G-G-F# 4X to (Bar 4) Bb-A-A-G 16ths figure 4X to (Bar 5) A-G-F#-D 16ths 4X to (Bar 6) Bb-A-G-D 16ths 4 X (repeat Bars 5-6 in the next two bars at least). Violas top staff in Bar 5 are fingered trem *pp* between Line 1 A-F# whole notes to (Bar 6) Bb-G whole notes (repeat next two bars). Violas bottom staff are fingered trem between Line 1 F#-A whole notes to (Bar 6) G-Bb whole notes. CB are *pizz* on small octave D whole note (repeated next two bars). The harp in Bar 5

plays *p* ascending legato 16ths Great octave D-A-small octave D-F# to A-Line 1 D-F#-A up to Line 2 D half note (D major tonality) and repeated next two bars. After a half rest in Bar 5, the orchestra bells sound *p* with soft mallets Line 1 D up to Line 2 D 8ths (followed by a quarter rest) and repeated next bar. The solo horn in Bar 7 sounds *p* the melody line of Line 1 A down to C# to D to F# legato quarter notes to (Bar 8) G to F#-G 8ths. After a quarter rest in Bar 8, the cello or celli play small octave Bb to A to G quarter notes, and so forth.

Skipping to Bar 13 (cd 00:45), one or two horns play Line 1 G-A 8ths to Bb half note down to F# quarter note to (Bar 14 in 3/4 time) F#-G 8ths to A half note. Bassoons play small octave BB/Line 1 D whole notes to (Bar 14) B/E dotted half notes crescendo hairpin (clarinets here play small octave G/Line 1 E dotted half notes). The susp cymbal here is rolled a dotted half note *pp* <. The timp is rolled *p* < on small octave E quarter note down to Great octave A half note. Violins I play Line 2 G-F#-E-Line 1 B 16ths to Line 2 A-E-C#-Line 1 A 16ths up to Line 2 A tenuto quarter note crescendo. Violins II play the same. Violas in Bar 14 are bowed trem on small octave G/B/Line 1 E quarter notes to A/middle C#/E half notes bowed trem. VC/CB in Bar 14 play small octave E quarter note down to Great octave A half note. After two quarter rests in Bar 14, harp I is gliss from Great octave A up to (Bar 15 in 4/4 time) Line 2 A half note (followed by a half rest). In Bar 15, violins take over the melody line *mf espr* on Lines 1 & 2 A quarter notes down to C# quarter notes to D quarter notes to F# quarter notes to (Bar 16) Lines 1 & 2 G dotted half notes to F#-G 8ths. Violas play small octave A-G-F#-D 16ths figure 4X to (Bar 16) Bb-A-G-F 4X. VC play forte Great octave F up to A 8ths up to small octave D to E 8ths to F# to A quarter notes to (Bar 16) Bb half note to A to G quarter notes. CB play forte small octave D whole note tied to whole note next bar. The harp in Bar 15 plays *mf* ascending 16ths Great octave D-A-small octave D-F# to A-Line 1 D-F#-A to Line 2 D half note, and so on. Timp sounds *mf* Great octave D half note in Bar 15 (followed by a half rest). The susp cymbal sounds forte an x-headed quarter note followed by rests. Three Pos in Bar 15 sound *mp* Great octave A/small octave D/F# (D maj 2<sup>nd</sup> inversion tonality) whole notes. Actually Pos I plays F# dotted half note to A quarter note to (Bar 16) Bb half note to A to G quarter notes. Pos II-IV play in Bar 16 Great octave BB/small octave D whole notes. Two flutes in Bar 15 play *mp* Line 1 F# dotted half note to A quarter note to (Bar 16) Bb whole note. Clarinet I plays *mp* Line 1 F# whole note legato to (Bar 16) D whole note, while clarinet II plays small octave A whole note to Bb whole note next bar. The bass clarinet plays as the celli (as written too, in the same register, only because this is a “C” or concert score). Fag II plays the same as the VC. Fag I plays Line 1 D whole note tied to 8<sup>th</sup> note next bar (followed by rests).

Reel 1-M-2 16 pages, 61 bars.

Reel 2-M-1 11 pages, 44 bars.

Reel 2-M-3 5 pages, 19 bars.

Reel 3-M-1 16 pages, 64 bars.

Reel 3-M-4 14 pages, 55 bars.

Reel 4-M-3 4 pages, 15 bars.

Reel 5-M-1 7 pages, 25 bars.

Reel 5-M-3 9 pages, 34 bars.

Reel 6-M-1 55 pages, 219 bars. “Flying Circus” cue.

Reel 6-M-2 5 pages, 16 bars. Horn solo.

Reel 7-M-1 16 pages, 61 bars.

Reel 8-M-2 21 pages, 84 bars, start clarinets, violas, VC/CB.

Reel 9-M-6 22 pages, 86 bars.

Reel 10-M-1 32 pages, 127 bars.

Reel 11-M-1 10 pages, 40 bars.

Reel 11-M-3/12-M-1 47 pages, 186 bars. Griffith Observatory long scene.

There is a sequence that is pure Horner-esque (heard it in *Krull*, for instance). IN Bar 134 (dvd 1:30:49) horns I-II play forte Line 1 A up to Line 2 C 8ths down to Line 1 E quarter note to F half note decrescendo hairpin. Horns III-IV-V play *mp* small octave F/A/middle C (F maj) whole notes to (Bar 135) F/Ab/Db (Db maj) whole notes. Flutes and violins play *mf* Line 1 A up to C 8ths down to Line 1 E to F quarter notes to F-A-Line 2 C-E 16ths to (Bar 135) the two-note patterns I referred to of Line 2 F legato to E 8ths (crossbeam connected) to E-Eb 8ths to Eb-D 8ths to D-Db 8ths to (Bar 136) A up to Line 2 C# 8ths down to Line 1 E# to F# quarter notes to A up to C# 8ths. Violas in Bar 134 play “6” figures middle C-Db-C to B-C-Db 16ths figure to C-Db-C-Ab-C-Db 16ths (these two figures repeated in the second half of this bar) to (Bar 135) Db-C-Db-Eb-Db-C 16ths figure to Db-C-Db-small octave Ab-middle C-Db 16ths (repeat these two figures in the same bar). VC/CB play legato Great octave A to G# 8ths to A-small octave C 8ths down to A-G# to A-F 8ths up to (Bar 135) small octave Db-C to Db up to F 8ths down to Db-C to Db up to Ab 8ths. Harp I in Bar 134 is arpeggiando (vertical wavy line rolled chord) on Great octave A/small octave F/A/middle C/F/A/Line 2 C half notes (followed by a half rest). In Bar 135, harp II plays in rolled chord fashion small octave DB/F/Ab/Line 1 Db/F/Ab/Line 2 Db half notes.

Reel 13-M-1 The Zeppelin.

In Bar 17 (dvd 1:33:22), the violins, piccolo and flute I play *ff* a wild run of 16<sup>th</sup> notes soaring upward (where the Rocketeer is now on the Zeppelin!). So we find Line 1 Ab-Bb-Line 2 C-Db 16ths to next figure of Eb-F-G-Ab 16ths to Bb-Line 3 C-Db-Eb 16ths to F-G-Ab-Bb 16ths to (Bar 18) Line 4 C 16<sup>th</sup> (followed by rests). They return in

Bar 19 to play Line 1 G#-A#-B-Line 2 C# 16ths to D#-E#-F#-G# 16ths to A#-B-Line 3 C#-D# 16ths to E#-F#-G#-A# 16ths to (Bar 20) B 16<sup>th</sup> (followed by rests). Flute II, oboe, and clarinet I play the run part way. Pos in Bar 17 play *f* > Great octave Ab/small octave C/Eb/Ab (Ab maj) whole notes, returning in Bar 19 on Great octave F#/small octave C#/F#/A# (F# maj) whole notes. Harp II in Bar 17 is gliss from Contra-octave Ab 32<sup>nd</sup> note gliss line up to (Bar 18) Line 4 C 8<sup>th</sup>. After a half rest in Bar 19, harp I sounds forte Line 3 A# half note gliss line down to (Bar 20) Contra-octave B half note let vibrate. The tubas play Contra-octave and Great octave Ab whole notes to (Bar 19) F# whole notes. Celli and bass clarinet play “3” triplet value 8ths Great octave Ab up to small octave Eb up to middle C 8<sup>th</sup> tied to half note and tied to triplet value 8<sup>th</sup> down to E down to C 8ths down to (Bar 18) Great octave C up to G triplet value 8ths up to E 8<sup>th</sup> tied to half note and 8<sup>th</sup> down to C down to Great octave G triplet 8ths. Etc.[end session Sunday, March 27, 2011 at 5:20 pm] Enough on this movie!

-[This Island Earth](#) (1955) \*\*\* [music \*\*\*]

[http://www.amazon.com/This-Island-Earth-Jeff-](http://www.amazon.com/This-Island-Earth-Jeff-Morrow/dp/B000FVQLKW/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293331247&sr=1-1)

[Morrow/dp/B000FVQLKW/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293331247&sr=1-1](http://www.amazon.com/This-Island-Earth-Jeff-Morrow/dp/B000FVQLKW/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293331247&sr=1-1)

Another gorgeous three-strip Technicolor movie—very striking, in fact, considering it is a well-regarded scifi film with a wealth of special effects. Nevertheless, while “creative” and visually impressive, *This Island Earth* (TIE) is still a rather silly movie, poorly conceived and written. The premise that an alien technology that is at least hundreds—if not thousands-- of years advanced of Earth technology comes to our planet to ask the relative primitive natives (albeit the smartest ones, the nuclear scientists) to create just-as-advanced or greater energy technology is simply absurd. I particularly disliked the rushed ending on Metulana, as if it was meant to be just a brief restroom stop on the movie’s journey! This movie is strictly for kids and young teenagers. For this period in the mid-Fifties regarding the science fiction genre, I was *far* more impressed with *Forbidden Planet*. For one thing, the whole movie is focused on the alien setting—not just eight paltry minutes in *This Island Earth*—and the alien sets/environment and technologies and special effects were quite beautiful to look at. The Disney-generated Monster from the Id battle is one of my Top Ten best monster effects sequences. In TIE, the battle with the infinitely agile Mutant (with the zipper along the seam of his back) was a laughable groaner! And while I like Faith Domergue in TIE, she is no match for Anne Francis! If Paula Raymond were in TIE, then maybe I would give the movie a four-star rating! Right now I am being *very* generous giving the film a three-star rating out of five—it probably should get a two & a half rating but since there were still impressive effects and designs in the first half of the movie, I’ll let the rating slide upward a half-notch.

The music (75% of it by Herman Stein) is better than the movie. While Herman is no Herrmann, and while Stein is no Steiner, he nevertheless produced an interesting score. Personally, as a side note, I like Ronald Stein’s music more than Herman Stein’s creations. Ronald wrote a terrific Main Title and other good cues for *Dinosaurus*. He also wrote *Invasion of the Saucer Men* for AIP, a cult favorite. As for Herman’s TIE, I overall

liked the Main Title but to me it was accidentally flawed, in certain terms. I wish there was not that Universal International logo at the very start of the movie that Stein felt obligated to write dramatic music for. I think it was way out of character for the eerie and beautiful and subdued Main Title melody (played by the Novachord). And when the “This Island Earth” show card appears, I guess Stein felt obligated to inject a brassy section very briefly that sticks out like a sore thumb. Too abrupt, too out-of-place with the musical character of the Main Title’s intended star-field ethereal music. I would’ve simply *not* write music for that opening Universal International, wait until it passed, and *then* go into the Metaluna theme softly as you enjoy the Technicolor star field scene. That tutti harsh brass at the titles show card should’ve also been deleted, and instead just keep on going with the lovely star-field/Metaluna theme (maybe increase to *mf* or something and/or have a subtle dynamic build of the instruments somewhat with the passing entry of that show card). But Herman Stein made his poor or ineffective artistic judgment calls at those two spots, and so we now have to live with it. Otherwise, except for those two spots, I really like his music for the Main Title.

A good judgment call on the reader is to buy the Monstrous Movie Music album (produced admirably by David Schecter and his wife, Kathleen Mayne) of This Island Earth (and other alien invasion films) [MMM-1954]. To order, go to your personal Interocitor and type:

<http://www.mmmrecordings.com/TIE/tie.html>

I really like the large 40-page, labor-of-love booklet. It provides an excellent detailed presentation of the movie and its score, including many reproductions of the Conductor score (a big plus!). You can’t go wrong with this cd investment, especially if you are a serious fan of the movie and/or its music. You’ll learn a lot.

-Caged (1949) \*\* [music \*\*]

[http://www.amazon.com/Caged-Eleanor-](http://www.amazon.com/Caged-Eleanor-Parker/dp/B000OHZJG4/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293331593&sr=1-1)

[Parker/dp/B000OHZJG4/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293331593&sr=1-1](http://www.amazon.com/Caged-Eleanor-Parker/dp/B000OHZJG4/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293331593&sr=1-1)

Bleak imprisonment movie. Few prison movies are very popular! The music is ok but not anything I had a desire to research.

-Pollyanna (1960) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Pollyanna-Vault-Disney-Collection-](http://www.amazon.com/Pollyanna-Vault-Disney-Collection-Hayley/dp/B00005RRGB/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293408442&sr=1-1)

[Hayley/dp/B00005RRGB/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293408442&sr=1-1](http://www.amazon.com/Pollyanna-Vault-Disney-Collection-Hayley/dp/B00005RRGB/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293408442&sr=1-1)

This is a delightful sun-shiny Disney film with a wonderful cast and a nice score. Being true to the spirit of this movie, I will say nothing bad about any of it! While I did not give it a masterpiece rating, I’ll just pretend that I did!

-The Omen (1976) \*\*\* [music \*\*\*]

[http://www.amazon.com/Omen-Gregory-](http://www.amazon.com/Omen-Gregory-Peck/dp/B00004TS0G/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293408645&sr=1-8)

[Peck/dp/B00004TS0G/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1293408645&sr=1-8](http://www.amazon.com/Omen-Gregory-Peck/dp/B00004TS0G/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293408645&sr=1-8)

The movie never appealed to me but I credit the stars and the movie. However, Goldsmith's score for *Omen III: The Final Conflict* is certainly the best of the Omen Trilogy.

-League of Extraordinary Gentleman (2003) \*\* 1/2

[http://www.amazon.com/League-Extraordinary-Gentlemen-Widescreen/dp/B00005JM5B/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293408767&sr=1-1](http://www.amazon.com/League-Extraordinary-Gentlemen-Widescreen/dp/B00005JM5B/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293408767&sr=1-1)

-The Battle of Bunker Hill (2010) \*\*\* [music \*\*\* 1/2]

<http://www.bunkerhilldvd.com/index.html>

I reviewed the dvd on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3426>

-The Day After Tomorrow (2004) \*\*\* [music]

[http://www.amazon.com/Day-After-Tomorrow-Widescreen/dp/B00005JMXX/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293593271&sr=1-2](http://www.amazon.com/Day-After-Tomorrow-Widescreen/dp/B00005JMXX/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293593271&sr=1-2)

I like this Emmerich film but it's far from his best. It seems hastily written and edited, unevenly so. *Independence Day* was his best solid and most popular work, and then I liked *Godzilla* next. That *10,000 BC* or whatever was his worst project.

-Doctor Who: Carnival of Monsters (1973) \*\*\*

[http://www.amazon.com/Doctor-Who-Carnival-Monsters-Story/dp/B00008V2WZ/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293593463&sr=1-1](http://www.amazon.com/Doctor-Who-Carnival-Monsters-Story/dp/B00008V2WZ/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293593463&sr=1-1)  
[reviewed Thursday, June 02, 2011]

This 1973 episode with the Jon Pertwee incarnation of Doctor Who is fun, although I realize it is meant for "kids"! I enjoy the Tom Baker years more but Pertwee was also quite likeable. With his white long hair I imagine him being Jerry Goldsmith now and then (but without the ponytail!). The best part of the show is when the Doctor and his female companion are on a strange cargo ship sailing to India in 1926. The commentary includes the Director/Producer, Barry Letts, and Katy Manning who played Jo, the Doctor's companion. At 15 minutes into the episode, the commentators made interesting observations about how they had to change dialog lines in the bedroom cabin where Jo and the Doctor were locked up by Ian Marter (later Harry in the Tom Baker years). Interesting and humorous tidbits of information there! So I suggest you listen to the commentary.

-Doctor Who: The Curse of Peladon (1972) \*\*\*

[http://www.amazon.com/Doctor-Who-Curse-Peladon-Story/dp/B0035JHYMA/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1307036562&sr=1-1](http://www.amazon.com/Doctor-Who-Curse-Peladon-Story/dp/B0035JHYMA/ref=sr_1_1?s=dvd&ie=UTF8&qid=1307036562&sr=1-1)  
[reviewed Thursday, June 02, 2011]

I decided to buy this dvd from Amazon because it had good overall reviews and because Geoffrey Toone had a major role in this episode. He was a good Shakespearean actor and, incidentally, he was the source of the dubbed voice of Paris in Robert Wise's

*Helen of Troy*, starred in the spooky “Ghost of Big Basin” episode of the second season of *Cheyenne* starring Clint Walker, and so forth. Very distinctive voice. This is a good, atmospheric episode but the alien creatures were rather silly looking, a distraction because it made the episode unintentionally humorous to me.

-Doctor Who: The Talons of Weng-Chiang (1977) \*\*\*

[http://www.amazon.com/Doctor-Who-Talons-Weng-Chiang-Story/dp/B0000AGQ27/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293860640&sr=1-1](http://www.amazon.com/Doctor-Who-Talons-Weng-Chiang-Story/dp/B0000AGQ27/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293860640&sr=1-1)  
[reviewed Thursday, June 02, 2011]

I liked this moody episode based in I believe turn of the century Victorian London. John Bennett plays Weng-Chang, and he is one of the commentators on the dvd. I really enjoyed his role in *The Forsythe Saga* series. Louise Jameson (playing Leela) returns to comment as well, and I really enjoyed her insights. This was her second favorite episode she starred in (her favorite was “Sun-Makers”). This is not my favorite Doctor Who starring Tom Baker. I liked “The Genesis of the Daleks” better, “Pyramid from Mars” especially, the bit silly “Terror of the Zygons,” “Planet of Evil,” “Seeds of Doom,” “Stones of Blood,” and a few others.

-On Moonlight Bay (1951) \*\*\* [music \*\*\*]

[http://www.amazon.com/Moonlight-Bay-Doris-Day/dp/B000MGBLQE/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1292889434&sr=1-1](http://www.amazon.com/Moonlight-Bay-Doris-Day/dp/B000MGBLQE/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292889434&sr=1-1)  
[reviewed Thursday, June 02, 2011]

This gorgeous Technicolor Warner Bros film is cute to watch, a harmless diversion to melt away the real stresses & strains of a day. The period is set around 1916-1917 somewhere in the Mid-West I believe. Max Steiner’s music is particularly refreshing. I like many of Max’s sequences. One I remember starts at about 40 minutes into the movie when Marjorie (Doris Day) walks briskly with her young piano teacher and her brother. Incidentally a record is placed on the player at 1:24:05 playing Czibulka’s beautiful “Love’s Dream After the Ball.”

-By the Light of the Silvery Moon (1952) \*\*\* [music \*\*\*]

[http://www.amazon.com/Light-Silvery-Moon-Doris-Day/dp/B000MGBLPK/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293593621&sr=1-1](http://www.amazon.com/Light-Silvery-Moon-Doris-Day/dp/B000MGBLPK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293593621&sr=1-1)  
[reviewed Thursday, June 02, 2011]

This is the sequel to 1951’s *On Moonlight Bay* (see immediately above). It is just as “corny” and superficial as the prior film but so what? It’s a family musical film meant to be light and escapist. The movie starts slow but it gets a lot more interesting around 45 or 50 minutes when the family thinks that George (Leon Ames) is having an affair with a French woman.

As a self-borrowing note: The brief and muted melody played by the low strings located on the dvd starting at 00:20:29 when dejected Doris Day returns home from her failed outing with Gordon MacRae was later used in *The FBI Story* when Chip (James Stewart) gets out of the stuck jalopy in the rain during the honeymoon. The phrasing located at 00:53:30 was earlier used in *Decision of Christopher Blake*. At 1:27:10 when

the busy-body lady tells people that George is “going around with that actress,” the music was used in at least one other movie but I do not remember exactly where yet to pinpoint it.

-Star Trek: Time Travel \*\*\* 1/2

[http://www.amazon.com/Star-Trek-Fan-Collective-Travel/dp/B000CSUNLQ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293593747&sr=1-1](http://www.amazon.com/Star-Trek-Fan-Collective-Travel/dp/B000CSUNLQ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293593747&sr=1-1)

I like this set of episodes from all of the *Star Trek* series. I especially liked the clever time travel story from *Deep Space Nine* called “Trials & Tribble-ations” I loved how they recreated the sets from the second season episode of the original *Star Trek* series, “Trouble with Tribbles,” and how they meshed the *Deep Space Nine* cast with the original footage from the first series’ episode. Ideally I would love to have all of the episodes from all of the series, but I cannot afford to do that!

-Adventures of Superman: Second Season (1953) \*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Adventures-Superman-Complete-Second-Season/dp/B000BT96FA/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293594034&sr=1-2](http://www.amazon.com/Adventures-Superman-Complete-Second-Season/dp/B000BT96FA/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293594034&sr=1-2)

Classic season of a near-classic series. This is the best season (final B/W season) of the series for several reasons. One is that the stories are generally better; two, the effects are better; third, the stock music is far better! I discussed the music quite in detail in at least one of my blogs. There are many classic episodes in this season, notably the most critically acclaimed episode, “Panic in the Sky.” Also great are “A Ghost for Scotland Yard,” “Superman in Exile,” and many others. If you only want to buy one set, buy Season Two (best of the lot).

<http://www.film scorerundowns.net/blogs/37.pdf>

-Adventures of Superman: First Season (1951) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Adventures-Superman-Complete-First-Season/dp/B000A5046K/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293595580&sr=1-1](http://www.amazon.com/Adventures-Superman-Complete-First-Season/dp/B000A5046K/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293595580&sr=1-1)

This first season was heavily into crime and gangsters, so it had an interesting film noir look. The stock music library used was certainly moody and atmospheric but not as distinctive and orchestral as the Second Season Brit quality music. “The Haunted Lighthouse” was fun; “The Stolen Costume” was interesting; “Runaway Robot” was pretty lame, etc.

-Logan’s Run (1976) \*\*\* [music \*\*\*]

[http://www.amazon.com/Logans-Run-Michael-York/dp/B00004VVNB/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293594146&sr=1-3](http://www.amazon.com/Logans-Run-Michael-York/dp/B00004VVNB/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293594146&sr=1-3)

I like this movie a good deal. It has a certain freshness & clean fun about it despite the cheapness or fake quality of the miniatures (opening of the movie). Michael York is terrific here, and Peter Ustinov in the special guest role later in the movie is a

definite plus—although his comedic potential and wit was not tapped in this role as written, unfortunately. Jerry Goldsmith's Main Title is not very good in my opinion.

-The Bourne Identity (1988) \*\*\* 1/2 [music \*\*]

[http://www.amazon.com/Bourne-Identity-TV-](http://www.amazon.com/Bourne-Identity-TV-Miniseriess/dp/B00006AG8D/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293594222&sr=1-1)

[Miniseriess/dp/B00006AG8D/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293594222&sr=1-1](http://www.amazon.com/Bourne-Identity-TV-Miniseriess/dp/B00006AG8D/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293594222&sr=1-1)

My wife & I liked this suspense adventure film, although it is somewhat too violent! Matt Damon is terrific in the role. It's kind of like a "man's movie" so it's often played on TNT and other channels ("Action-packed, Pee Wee!"). It was very well directed and location shot by Doug Liman. He gives a commentary track on the dvd, by the way.

-Pee-Wee's Big Adventure (1985) \*\*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Pee-wees-Adventure-Widescreen-Paul-](http://www.amazon.com/Pee-wees-Adventure-Widescreen-Paul-Reubens/dp/0790749408/ref=sr_1_2?s=movies-tv&ie=UTF8&qid=1310667600&sr=1-2)

[Reubens/dp/0790749408/ref=sr\\_1\\_2?s=movies-tv&ie=UTF8&qid=1310667600&sr=1-2](http://www.amazon.com/Pee-wees-Adventure-Widescreen-Paul-Reubens/dp/0790749408/ref=sr_1_2?s=movies-tv&ie=UTF8&qid=1310667600&sr=1-2)

Heh-heh! This is a classic comedy by Tim Burton starring the unforgettable Pee-Wee Herman (Paul Reubens), and featuring a terrific score by Danny Elfman. I highly recommend this quirky, very funny picture. I did a very short rundown analysis of the score on my site:

<http://www.filmscorerundowns.net/elfman/peewee.pdf>

-All Mine To Give (1956) \*\* [music \*\*\*]

[http://www.amazon.com/All-Mine-Give-Glynis-](http://www.amazon.com/All-Mine-Give-Glynis-Johns/dp/B001CW801G/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293594286&sr=1-1)

[Johns/dp/B001CW801G/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293594286&sr=1-1](http://www.amazon.com/All-Mine-Give-Glynis-Johns/dp/B001CW801G/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293594286&sr=1-1)

This RKO production is rather strange family fare. The ending is too much of a downer to appeal popularly to most families. Quite honestly I do not know why they made the picture! The music by Max Steiner is fine but again not particularly distinctive. He utilizes Scot music trademarks quite often.

-Sound of Music (1965) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Sound-Music-Five-Star-](http://www.amazon.com/Sound-Music-Five-Star-Collection/dp/B00003CXCS/ref=sr_1_10?s=movies-tv&ie=UTF8&qid=1310668140&sr=1-10)

[Collection/dp/B00003CXCS/ref=sr\\_1\\_10?s=movies-tv&ie=UTF8&qid=1310668140&sr=1-10](http://www.amazon.com/Sound-Music-Five-Star-Collection/dp/B00003CXCS/ref=sr_1_10?s=movies-tv&ie=UTF8&qid=1310668140&sr=1-10)

I know this movie won the Best Picture Oscar but I personally did not warm up to this sound of music by Rodgers & Hammerstein's. Definitely it is a well-made movie directed by Robert Wise, and it stars the excellent Julie Andrews. It's just not that *fun* of a musical especially with the later Nazi plot development! Also the music is not as great for me as other musicals that I highly praise such as *Mary Poppins* and *My Fair Lady*. Some of the songs are really nice such as the D0-RE-MI one around 57 minutes into the movie but overall I did not resonate with the songs. I was highly enthusiastic for the

numbers in *Calamity Jane*, however! I don't have that dvd yet but I would give it at least a four-star rating, maybe more!

-The Vikings (1958) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Vikings-Kirk-](http://www.amazon.com/Vikings-Kirk-Douglas/dp/B000062XF2/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293594349&sr=1-2)

[Douglas/dp/B000062XF2/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293594349&sr=1-2](http://www.amazon.com/Vikings-Kirk-Douglas/dp/B000062XF2/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293594349&sr=1-2)

I like the music by Mario Nascimbene far more than I like the film itself, although there are many good aspects to the film. For one thing, the production values are excellent. There are many spectacular shots therein, including dvd 00:11:15, 00:11:58, and others when Ragnar's Viking ship enters the Norway fjord homeland. I really liked the midnight fjord shoreline (set) scene when the tied Erik (Tony Curtis) is about to be drowned and then eaten by crabs but Odin's winds reverse the tide! Dvd 00:31:22 is an great example of a picturesque "freeze-frame" moment ("they bring the wind!"), and 00:31:44, and the medium close up of the witch at 00:32:13). I love the colors of the clouds in the background, the fjord peaks, etc. Very atmospheric and memorable setting!

Incidentally the music in that scene is quite memorable as well. It first starts at 00:31:00 with the women's chorus. The best section here starts at 00:33:03 when they cut Curtis loose from the pillar. Quite beautiful music. Lots of vibrato in this gorgeous melody. Mario's main majestic three-note theme that starts the movie (and then the Main Title) is also quite memorable and sticks to the listener. If you think about it, the three-note motif fits the title of the movie: "The Vi----kings-----, The Vi----kings-----."

The music sequence towards the end of the movie when Einar (Kirk Douglas) crashes into the chapel to greet the buxom Morgana (Janet Leigh) is also quite nice. It starts at 1:44:59. I come to this section quite a lot, not only for the musical figures but also to enjoy Leigh's figure!

I recommend that you listen to the excellent featurette. Here the director, Richard Fleischer, reminisces about the movie, showing lots of photos, giving many insights into the production, and so forth.

-Sideways (2005) \*\*\* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Sideways-Widescreen-Paul-](http://www.amazon.com/Sideways-Widescreen-Paul-Giamatti/dp/B0007TKOAA/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293594472&sr=1-1)

[Giamatti/dp/B0007TKOAA/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293594472&sr=1-1](http://www.amazon.com/Sideways-Widescreen-Paul-Giamatti/dp/B0007TKOAA/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293594472&sr=1-1)

This is a delightful, funny, cozy comedy about the almost unquestioning camaraderie between two devoted male friends despite their obvious character flaws! It's a near-classic comedy but certainly not a masterpiece because there are scenes that are questionable such as that near-end crude scene involving getting the wallet from the lovemaking biker dude. The movie is like a *Route 66* buddy trek thru the middle California wine country with largely comedic instead of dramatic emotional side excursions (involvements with the female leads, etc.). The casting is perfect, especially with Paul Giamatti (I'm a fan of his!) as Miles and Thomas Haden Church (playing Jack) as the bosom-buddies. I am being playfully imaginative here but in passing now I was

thinking of having Tom Baker of Doctor Who fame in his prime playing the Jack role! But Thomas Haden Church and Giamatti have terrific chemistry and believability here. You really can't get better than this. There is hope that they will be reunited again in the future because the sequel book by Pickett is titled "Vertical" that got good reviews. It will be more a mix of comedy and drama with a sort of reversal of fortunes for the pair of friends.

I recommend that you listen to the dvd commentary between the two male stars. It's spontaneous and quite funny. The light upbeat jazz score by Rolfe Kent is appropriate and leaves a good taste on the palette.

-Man in the Gray Flannel Suit (1956) \*\*\* [music \*\*\*]

[http://www.amazon.com/Man-Gray-Flannel-Suit/dp/B0009NZ2OW/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293594548&sr=1-1](http://www.amazon.com/Man-Gray-Flannel-Suit/dp/B0009NZ2OW/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293594548&sr=1-1)

I reviewed this dvd on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2097>

-Moonraker (1979) \*\*\*\* [music \*\*\*\* 1/2]

[http://www.amazon.com/Moonraker-Roger-Moore/dp/B00004RG64/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293594762&sr=1-2](http://www.amazon.com/Moonraker-Roger-Moore/dp/B00004RG64/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293594762&sr=1-2)

I really, really enjoy this James Bond movie, the 11<sup>th</sup> of the franchise. While *Goldfinger* is my favorite Bond movie with Sean Connery as the definitive Bond, I still consider this one classic fun! I know it is a pretty campy, far-fetched movie but this is, after all, meant to be summertime popcorn entertainment. I really liked having Michael Lonsdale in the cast as evil Drax. Lois Chiles as Dr. Goodhead is lovely. And Richard Kiel is fun as Jaws. I liked it how he joined forces with Bond at the end of the movie.

The main shining factor of this movie is John Barry's lush score, highlighting the slow movement of the lyrical strings. He would continue this style in his next movie for Disney, *The Black Hole*, and most especially in *Somewhere in Time*, and other scores. I wish I had the written score. For me at least it is a near masterpiece score. I enjoyed the "Where Are You?" Moonraker title song as well, sung by Shirley Bassey in C time, key signature of one sharp. After a half rest, she sings "where" (Line 1 D half note) to (next bar) "are" (A half note) to "you?" (B half note tied to quarter note next bar (followed by a quarter rest) to bracketed "3" triplet value quarter notes A-B down to middle C ("Why Do You" to (next bar) A whole note tied to quarter note next bar ("hide?"). I liked the opening shuttle music at dvd 00:01:07. The grotto music at 1:20:24 is beautiful. I thoroughly enjoy the peaceful orbit music starting 1:32:39, those slow four-note phrases. The scene with the blue planet Earth is very calming and relaxing.

-Fahrenheit 451 (1966) \*\*\* 1/2 [music \*\*\*\* 1/2]

[http://www.amazon.com/Fahrenheit-451-Oskar-Werner/dp/B000087F6L/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293594840&sr=1-1](http://www.amazon.com/Fahrenheit-451-Oskar-Werner/dp/B000087F6L/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293594840&sr=1-1)

I reviewed this dvd on Talking Herrmann, and also did a rundown:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1350>

<http://www.filmscorerundowns.net/herrmann/fahrenheit451.pdf>

<http://www.filmscorerundowns.net/blogs/35.pdf>

-Cape Fear (1961) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Cape-Fear-Gregory-](http://www.amazon.com/Cape-Fear-Gregory-Peck/dp/B00005LC4D/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293594918&sr=1-2)

[Peck/dp/B00005LC4D/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293594918&sr=1-2](http://www.amazon.com/Cape-Fear-Gregory-Peck/dp/B00005LC4D/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293594918&sr=1-2)

Great Herrmann score for a fine (but not classic) psychological thriller. Here's my 52-page rundown on the music:

[http://www.filmscorerundowns.net/herrmann/cape\\_fear.pdf](http://www.filmscorerundowns.net/herrmann/cape_fear.pdf)

-Born Free (1966) \*\*\* [music \*\*\*]

[http://www.amazon.com/Born-Free-Virginia-](http://www.amazon.com/Born-Free-Virginia-McKenna/dp/B0000844M8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293595479&sr=1-1)

[McKenna/dp/B0000844M8/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293595479&sr=1-1](http://www.amazon.com/Born-Free-Virginia-McKenna/dp/B0000844M8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293595479&sr=1-1)

I like this movie that is a tear-jerker for some. I enjoy John Barry's music that I have done a rundown treatment on here:

<http://www.filmscorerundowns.net/barry/bornfree.pdf>

-Eyes Wide Shut (1999) \*\*\* 1/2

[http://www.amazon.com/Eyes-Wide-Shut-2-disc-](http://www.amazon.com/Eyes-Wide-Shut-2-disc-Special/dp/B0013D8LKO/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293595652&sr=1-3)

[Special/dp/B0013D8LKO/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293595652&sr=1-3](http://www.amazon.com/Eyes-Wide-Shut-2-disc-Special/dp/B0013D8LKO/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293595652&sr=1-3)

I like this strange movie because of two strong elements: charismatic Tom Cruise was the main star, and Kubrick was the director. The subject matter is disturbing and not a good base for a great movie. I reviewed the picture on Talking Herrmann when it came out:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=135>

-Battle Cry (1955) \*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Battle-Cry-Van-](http://www.amazon.com/Battle-Cry-Van-Heflin/dp/B00008MTY7/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293595747&sr=1-1)

[Heflin/dp/B00008MTY7/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293595747&sr=1-1](http://www.amazon.com/Battle-Cry-Van-Heflin/dp/B00008MTY7/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293595747&sr=1-1)

This is a decent Warner Bros. WWII war flick. I was most interested in the soldiers with their love affairs. Dorothy Malone is simply gorgeous (see 33-34 minutes into the movie with her white top)! I like the scene around 38 minutes into the movie when Tab Hunter goes to her apartment. When she undresses on the chair at 42 minutes

into the movie—wow, I don't know how they got away with that back in 1954. I guess the censors were starting to loosen up a bit! Anne Francis is lovely (not as sexy as Malone, tho) but quite attractive.

I worked extensively on the score by Max Steiner. I hope to do an official rundown on it someday.

-Godzilla (1998) \*\*\* [music \*\*\*]

[http://www.amazon.com/Godzilla-Matthew-Broderick/dp/0767817478/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293595845&sr=1-1](http://www.amazon.com/Godzilla-Matthew-Broderick/dp/0767817478/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293595845&sr=1-1)

Frankly I like this Roland Emmerich remake of the Japanese classic. It's fun, has a certain appealing "bigness" about it (pun)—photographically & special effects—fast-paced, not deadly serious like the original, has refreshing characters, and I like David Arnold's score. It's purely an entertaining popcorn-eating movie. It's not an "ugly" film (like *Starship Troopers 2*). It is preposterous but so what? Enjoy it for what it is. It is not a "classic" scifi film so I won't give it a four \*\*\*\* star rating. Emmerich gives it a sort of Spielberg largesse or grandness to the project, and definitely a lightness of approach (despite the gratuitous destruction now and then!). At least it is not a gory, bloody mess in this overview, distance approach. It is not a "serious" approach of a huge monster on the prowl in New York City like *Cloverfield* (that I also liked, but not quite as much). Emmerich's *Independence Day* is a better product (his most popular hit) so I will probably give that scifi movie a three & a half or maybe even a four star rating. *Stargate* would get a similar rating.

David Arnold's music is also very appealing. He seems to have more structure and definiteness in his themes. He's better able to create manageable themes that can be remembered and appreciated. He's "better" at this than, say, Poledouris and a lot of his contemporaries. He has a rather John Barry-esque quality about him at times. He can be tuneful, simplified, tutti-dominated when only necessary. His music construction is disciplined, often "just right." He is not one of my favorite composers but I recognize that he is a "natural." He does good work. I like him best of his contemporaries in most cases (James Newton Howard can be as good at times, such as the Main Title to *Signs*). Arnold is not a "great" or giant-sized (*Godzilla!*) composer, but he's a very good one.

I liked that brief scintillating music sequence at dvd 1:58:17 as the soldier breaks into the cab office to get the cab frequency that our heroes are in (being chased by Godzilla).

-The Ninth Gate (1999) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Ninth-Gate-Johnny-Depp/dp/6305897786/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293595936&sr=1-2](http://www.amazon.com/Ninth-Gate-Johnny-Depp/dp/6305897786/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293595936&sr=1-2)

I really like this gothic mild horror film expertly directed by Roman Polanski. It is definitely *not* an ugly film despite the horror undertones (the subject matter is, after all, evil Satan!). In certain terms, it is far more a mystery-suspense film (a sort of detective

yarn) starring the excellent Johnny Depp (instead of Jack Nicholson!) as the book shamus after an item that becomes too hot to handle! I consider Polanski one of the most talented directors around—terrific, atmospheric composition of shots. Working title: “The Devil and Dean Corso” but Polanski thought it sounded too much like *The Devil and Daniel Webster*. . . . Just kidding! Frank Langella as Boris Balkan is perfect casting by Polanski (his first choice). That long dialog scene starting around 14-15 minutes into the movie is quite atmospheric and interesting to look at, and hear. The music by Wojciech Kilar is very appropriate for this movie. The soli section at 22 minutes (and 34 minutes into the movie) of the bassoons is very good.

So I feel the movie overall deserves a rating that edges towards being a classic despite the subject matter (I’m not a believer or devils and Satan or anything like that!). The picture is so well-composed that I think it deserves a classic (classically-produced & directed & starred) status. Be sure to listen to the director’s audio commentary!

-Torn Curtain (1966) \*\*\* [music: Herrmann \*\*\*\*\*]

[http://www.amazon.com/Torn-Curtain-Paul-](http://www.amazon.com/Torn-Curtain-Paul-Newman/dp/B00005Y16/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293596012&sr=1-3)

[Newman/dp/B00005Y16/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293596012&sr=1-3](http://www.amazon.com/Torn-Curtain-Paul-Newman/dp/B00005Y16/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293596012&sr=1-3)

My wife likes this Hitchcock movie better than I do. She likes Paul Newman and the intrigue. I would’ve preferred it with Herrmann’s music. At least there are several scenes you can play in this special edition that uses Herrmann’s music.

-36 Hours (1964) \*\*\* [music \*\*\*]

[http://www.amazon.com/36-Hours-James-](http://www.amazon.com/36-Hours-James-Garner/dp/B000NTPG5C/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596147&sr=1-1)

[Garner/dp/B000NTPG5C/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596147&sr=1-1](http://www.amazon.com/36-Hours-James-Garner/dp/B000NTPG5C/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596147&sr=1-1)

If you like psychological thrillers, this black & white movie is a decent suspenseful film rather of the Hitchcock tradition. I am a Rod Taylor fan (he was terrific in *The Birds*) so it was nice to watch him act here, even though he played the bad Nazi here masquerading as a Major in the United States military trying to fool Major Pike (admirably played by James Garner) into revealing D-day information by placing him in a purposively 1950 military base in Germany. Nice to see Alan Napier in a bit role in the beginning. Remember him in *Journey to the Center of the Earth*?? WARNING: Spoiler coming up. . . . Pike finally realizes that it’s all an elaborate trick setup at around the 57 point of the movie when salt on his finger causes his under-the-nail cut from just a few days ago to hurt. I write these reviews with the assumption that almost everyone has seen the movie, but just in case I better put of a spoiler warning now and then! At any way, so what if Pike knows now because we, the audience, knew about it right from the beginning. So the way the movie is constructed tends to minimize true or deep suspense. You might worry if the James Garner character is going to get killed, but usually the lead in such movies tend to get away safely! By the way, speaking of Rod Taylor, I think he has the general looks and face build as George Reeves (of *Superman* fame). And I am a fan of both of those actors. John Banner (of tv’s *Hogan’s Heroes* fame as the comical nazi Sergeant Schultz) plays a small role towards the end of the movie. Maybe CBS saw him in this role and thought he was the perfect choice for the television role, I don’t know. Celia Lovsky is also in that church scene. She is best known perhaps for playing

T’Pau, a high-status Vulcan, in the second season of *Star Trek* in the episode titled “Amok Time.” I remember her earlier in a *Have Gun Will Travel* episode that also starred Charles Bronson.

Tiomkin’s score shows an emphasis on the solo piano. It’s a fine score but I never was interested in researching it (besides, I did not have the opportunity). So I have worked on several other Tiomkin scores of greater interest to me such as *War Wagon* and *Gunfight at the OK Corral* (that I haven’t done a “rundown” on yet) and other scores that I have (*Guns of Navarone*, and *Old Man & the Sea* that I just did here in this dvd collection paper).

-Castaway (2001) \*\*\* ½ [music \*\* 1/2]

[http://www.amazon.com/Cast-Away-Widescreen-Paul-Sanchez/dp/B00005V9IJ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596294&sr=1-1](http://www.amazon.com/Cast-Away-Widescreen-Paul-Sanchez/dp/B00005V9IJ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596294&sr=1-1)

I found this Tom Hanks adventure-drama movie quite visually and emotionally entertaining. It was directed well by Robert Zemeckis, and the effects are believable. I liked the FedEx sequence in the storm over the Pacific that starts around 23 minutes into the movie. I think Tom Hanks really made the movie work. Everybody likes Mr. EveryMan! I heard he is the James Stewart of this generation, although I think that stretches it a bit! Nevertheless Tom’s onscreen persona is very likeable. So casting Hanks was a near-perfect choice. The perfect choice of course would’ve been Bear Grylls from his *Man VS. Wild* show! As given in the audio commentary by five production people (including the director), Tom added 50 pounds for the first half of the movie, amounting to I think 240 pounds total body mass. Then about a year later he lost all this weight and more to play Skinny Chuck.

The music is okay but it actually does not start until 1:37:49 into the movie when Chuck succeeds in leaving the island on his raft. This is a two-disc set so I recommend that you watch the nice special features included. I liked “The Island” especially and S.T.O.P. about survival training.

-El Cid (1961) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Cid-Two-Disc-Deluxe-Miriam-Collection/dp/B000WMFZMY/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596496&sr=1-1](http://www.amazon.com/Cid-Two-Disc-Deluxe-Miriam-Collection/dp/B000WMFZMY/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596496&sr=1-1)

I like this movie. Anthony Mann did a good job of directing. Most of the actors are fine. The chemistry between Rodrigo (Charlton Heston) and Jimena (Sophia Loren) is at least passable. Of course they had a pretty strained relationship until 1 hour and 45 minutes into Disc One! The set scenes (interior) are very pretty to look at (such as at 00:33:01 when Rodrigo eventually sword fights with the King’s champion)-- the exterior scenes not so vividly impressive in many cases. It is a Technicolor-processed film but the colors for the exteriors seem a bit washed out, perhaps too much brightness or something. Incidentally, that fight scene in Chapter 9 (starting 00:36:00) is rather lame and unconvincing! The Count is supposed to be the King’s champion but he fights like an overweight drunk who can’t even carry the weight of his sword! It looked the first

rehearsal of the fight that somehow was kept in the movie. Give me Errol Flynn and Basil Rathbone any day! The dialog is rather laughable at times (especially between Rodrigo and Jimena—pronounced “Chimey” or something-- such as starting at dvd 00:40:03) but I’ve heard similar strange dialog in epic films of the old, old periods before (such as *The Fall of the Roman Empire*). Actually I liked the latter movie a bit more than *El Cid* because of the great stars (James Mason, Alec Guinness, Stephen Boyd, and others) and because of Tiomkin’s terrific music—but both movies get only a three-star (\*\*\*) rating out of five.

However, the score by Miklos Rozsa gets a four-star rating. The music is better than the movie. There are many musical sequences I really enjoy. One of my favorites is located on the dvd at the start of Chapter 20 (starting 00:1:19:41) before Cid battles the 13 men. The propulsive rhythm starting at 1:20:21 is really nice. There are nice freeze-frame points from 1:20:31 thru 1:20:42 with the expanse below and the sea. That early fight scene between the Cid and the King’s overweight champion I mentioned earlier; well, I happen to have the full-score music to that cue starting on the dvd at 00:34:49. Amazingly at USC two cues from the movie were in a folder attached to score materials for *King of Kings*.

I had put on the images of my two hand-copies on the Rozsa forum a few years back. Here is the link on that “Courage and Honor’ EL CID” topic:

<http://miklosrozsa.yuku.com/topic/1109/Courage-Honor-EL-CID>

A year earlier or more I discussed it more in the Topic, “El Cid’s Orchestrations”:

<http://miklosrozsa.yuku.com/topic/912/EL-CID-Orchestrations>

There is a wealth of information and opinions on the Rozsa Forum regarding *El Cid* so feel free to consult that excellent site. You can also refer to my Blog # 37 for added information regarding El Cid:

<http://www.filmscorerundowns.net/blogs/37.pdf>

-The FBI Story (1959) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/FBI-Story-James-](http://www.amazon.com/FBI-Story-James-Stewart/dp/B000FTCLQM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596568&sr=1-1)

[Stewart/dp/B000FTCLQM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596568&sr=1-1](http://www.amazon.com/FBI-Story-James-Stewart/dp/B000FTCLQM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596568&sr=1-1)

This is a very entertaining movie for me but not a classic. I love the gorgeous Technicolor, the terrific stars, and most of all, I love Max Steiner’s score. The movie opens just right—in a suspenseful build-up manner as Jack Graham (played nicely by Nick Adams) watches dear old mom depart on a plane (Flight 21, Gate 12 at 6:15 pm). Only he knows that there is a not-so-nice bomb on that flight! The movie did not start off with a boring, talking, neutral scene. Right off the bat the picture grabs your attention. And Steiner’s edgy simple rhythm (00:03:03) really sets the tone perfectly. You also hear

on a separate track the ticking of the clock (the bomb ticking away, you see). These first four minutes did the trick for me. There's nice so-called freeze-frame section (example dvd 00:00:08) that I liked for some reason. Nice, modernistic setting. I think it's important in most cases to start strong in a movie. Another example of this in the opening of *The Seventh Voyage of Sinbad*. You don't have to watch an hour before you see the monster (although that is okay in some cases where the suspense builds up expertly). In *The FBI Story*, you get to see J. Edgar Hoover in person at the seven minute point--so you see, you *do* get to see the ugly creature pretty early in the movie! The investigation of the Jack Graham case is reminiscent of the Joe Friday *Dragnet* approach ("Just the facts, ma'am...")—a bit dry and procedural. Jack Webb would've been perfect for this movie!

I like the music sequence starting dvd 00:23:20 when Chip & Luck get married and go off on their honeymoon via the jalopy. Jimmy Stewart and Vera Miles have an excellent chemistry together, I feel. The fact they pair up again as man in wife (ahem....I meant, "man and wife") in *Who Shot Liberty Valance* seems to substantiate that opinion. It's not a steamy relationship like Bogie & Bacall or Burton & Taylor, but you can feel the love and attachment despite realistic tensions (Lucy separates from Chip temporarily because of his work and being absent so much).

That Easter Egg hunt scene (starting 1:25:23) is simply a delight, both musically and the emotional impact portrayed by the cast. I really liked the actor playing Lucy's father. He would've been perfect cast as Teddy Roosevelt in a movie or tv show. I love soon after that scene (when Chip & Lucy get back together) where Steiner employs a series of half-diminished sevenths in the cue as Chip reveals they have to move again—just when Lucy came back "home"! Go to the dvd at 1:30:11. There is no need to offer more information here regarding Max's music because I have already done an official rundown analysis of the whole score that you can consult if you wish:

<http://www.filmscorerundowns.net/steiner/FBIstory.pdf>

There are several exciting music sequences in the South America sequence starting at 1:49:33. The Whitey/Communism long chapter is okay, and a logical progression, but I rather wish the movie ended with more of a bang. [end session Monday, March 14, 2011 at 1:53 pm]

-The Nutcracker (1994)

[http://www.amazon.com/Tchaikovsky-Nutcracker-Larissa-Lezhnina/dp/B000051VS3/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293596705&sr=1-1](http://www.amazon.com/Tchaikovsky-Nutcracker-Larissa-Lezhnina/dp/B000051VS3/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293596705&sr=1-1)

-Dinosaur (1960) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/DINOSAURS/dp/6305944253/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596838&sr=1-1](http://www.amazon.com/DINOSAURS/dp/6305944253/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596838&sr=1-1)

I really enjoyed this movie when I went to a theater to see it in 1960 when I was ten years old—and I still like it a lot! Call it a guilty pleasure but this is one of my favorite B sci-fi cheesy movies (although I realize I can't honestly call it a four-star rating

classic!). I loved the actors such as Jack Younger as simpleton, Jasper, the hilarious caveman (Gregg Martel), and especially Fred Engelberg who played Mike Hacker! He never did another movie after *Dinosaurus!*—I guess the bad reputation being in this movie killed his career because the critics wrote Big Chill reviews! Nevertheless, I enjoy this movie. I especially was taken by the rich color saturations—very addicting to watch! It reminds me of some of the tv series of the period with the same richness of the color spectrum such as *Mannix* and the original *Star Trek* and others. I was surprised to hear that Steve McQueen was originally meant to be in the Ward Ramsey role (the producer previously did *The Blob* that McQueen starred in) but it never happened. They even used the Brontosaurus model and miniature jungle for a scene in the “Odyssey of Flight 33” episode of the *Twilight Zone*. The music by Ronald Stein is very good. I especially like the rather Herrmannesque Main Title. So I am giving this exuberant score a four star \*\*\*\* classic rating. You can purchase it below:

[http://www.screenarchives.com/title\\_detail.cfm?ID=5427](http://www.screenarchives.com/title_detail.cfm?ID=5427)

-E.T. (1982) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/T-Extra-Terrestrial-Widescreen-Henry-Thomas/dp/B000A2IPP0/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596914&sr=1-1](http://www.amazon.com/T-Extra-Terrestrial-Widescreen-Henry-Thomas/dp/B000A2IPP0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596914&sr=1-1)

This is a classic Spielberg sci-fi family feature (although I enjoyed the first *Indiana Jones* movie more!). I was only able to obtain some of the music so I could not do a rundown of the score yet. Maybe in some Eventual Time (E.T.)!

-On Her Majesty's Secret Service (1969) \*\*\* ½ [music \*\*\* ½]

[http://www.amazon.com/Her-Majestys-Secret-Service/dp/B00004RG65/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293597282&sr=1-1](http://www.amazon.com/Her-Majestys-Secret-Service/dp/B00004RG65/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293597282&sr=1-1)

This is a pretty decent James Bond, actually. It stars a brand new actor for the role, George Lazenby--his only movie as Bond (“That never happened to the other one”). The music by John Barry is good but he did not yet of course go into his lush style that started with *Moonraker*. Instead he still had his then-customary Stan Kenton type of bold and big brass band music. But he was innovative in using the Moog synthesizer in the score, starting a trend for movies the next decade.

-King Kong (1933) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/King-Kong-Two-Disc-Special-Wray/dp/B00003CXAW/ref=sr\\_1\\_7?s=dvd&ie=UTF8&qid=1293597355&sr=1-7](http://www.amazon.com/King-Kong-Two-Disc-Special-Wray/dp/B00003CXAW/ref=sr_1_7?s=dvd&ie=UTF8&qid=1293597355&sr=1-7)

What can one say? This is classic early sci-fi entertainment that probably started the trend saying of that period, “You big ape!” It’s a big ape of a score by Max Steiner as well. I managed to work a bit on the full score at UCLA many years ago but not enough to do a film score rundown treatment. I did manage, however, to provide a very brief rundown of cues on my first potpourri of rundowns:

<http://www.filmscorerundowns.net/other/potpourri.pdf>

-Starship Troopers (1997) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Starship-Troopers-Special-Casper-](http://www.amazon.com/Starship-Troopers-Special-Casper-Dien/dp/B0000648WZ/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293597461&sr=1-8)

[Dien/dp/B0000648WZ/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1293597461&sr=1-8](http://www.amazon.com/Starship-Troopers-Special-Casper-Dien/dp/B0000648WZ/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293597461&sr=1-8)

[reviewed Sunday, May 29, 2011]

This movie certainly has better production values and clarity and visual style than the sequel, *Starship Troopers 2*. Nevertheless it still has too many Verhoeven ugly qualities about it, goriness, shallowness. I cannot say I “like” the movie of course but I can appreciate the effects, and I appreciate the music by Basil Poledouris (although I am not a fan). He died in 2006, in case the reader did not know. Bearing the limited nature of this film, his score is decidedly overt (and martial). The best cue starts I believe at dvd 00:34:21 when Carmen pilots the “boat” cruiser, and before that from 00:29:29 when she first goes to the cruiser via the shuttle. There are elements of Horner there, some Goldsmith.

Poledouris did indeed provide a commentary on the isolated music score option. IT is informative but I preferred Goldenthal’s deeper focus on the *Final Fantasy* isolated score commentary (see below). Poledouris is a competent, good composer but I feel that Goldenthal is “better” with far more depth and nuances and intelligent judgments in his choice of approach—but this certainly does not mean that I appreciate everything Goldenthal has done! Far from it. While I pretty much like consistently what Herrmann has done, it is more hit & miss with Goldenthal (more misses than hits, unfortunately, but still quite interesting). With Poledouris I am just not crazy about his music. I would’ve been interested in a Goldsmith score here. Goldsmith was a higher drawer composer than Poledouris, but even with Goldsmith, he made some strange choices in his approach as well. But at least I was overall largely enthusiastic about his works (gems include *Star Trek:TMP*, *Final Conflict*, *The Shadow*, and many others). The absolute top-drawer composers were Bernard Herrmann, Max Steiner, Miklos Rozsa, Korngold (top of pyramid, very few numbers in this rank), maybe Tiomkin, and then (more numbers in each succeeding drawer) closely followed in the second-drawer by Alfred Newman, Goldsmith, John Williams, Elmer Bernstein, Waxman, and so on. Certain scores of the latter group intermingled in great quality with the top-drawer composers. Third-drawer composers would include Goldenthal (sometimes second-drawer quality scores), Humphrey Searle, B. Kaper, Mancini, Jerome Moross, Leith Stevens, Alex North, John Barry, etc. Horner started off third-drawer and is ending up 4<sup>th</sup> drawer. Rosenman is a mix of 3<sup>rd</sup> and 4<sup>th</sup> drawer. So is Frank Skinner. Contemporary composers like Poledouris, Howard, Broughton, Stromberg, Morgan, Giacchino, Shore, Chris Young, David Arnold, Elfman, and many others are very good composers, well-crafted and trained (for the most part!) would perhaps be part of the fourth-drawer status. Some have proven themselves more than others, less so for those unfortunately involved with terrible films! Older generation composers in this drawer would be Raksin (he’s proven himself more than many of the contemporaries), same for Friedhofer, same for Malcolm Arnold (with third-drawer or occasionally even second-drawer specific scores), Fred Steiner (unfortunately he did very little for motion pictures), Gilbert, Ronald Stein, etc. Jarre is a mix of 4<sup>th</sup> and 5<sup>th</sup> drawer ranking.

Back to Poledouris, I would recommend this dvd if only for his score commentary. His approach was to make comments *between* the cues—not talking while the music is playing. He makes comments more than Goldenthal did but finishes his commentary at 1:41:15 with about thirty minutes left on the movie itself. For the Fednet march he used misplaced accents to convey a sense there is something not quite right with this probable future society. Basically he talks about the process of composing with first taking many pages of notes with his discussion with the director. He developed musical concepts but wanted enough free room for emotional knee-jerk responses to the actual finished film itself. He would engage in free association at the piano (a sort of spontaneous, creative meditation) as an embryonic stage of developing themes. When Carmen does the test flight around 29-30 minutes into the movie, Poledouris was at first percussive with a sense of urgency but developing into a waltz tempo to convey the beauty and majesty of being above the earth. The fleet or “Navy” music tended to be more 3/4 time, less grounded of course, while the mobile infantry was the “Army” music that is grounded, more militaristic, gritty. At 48 minutes in the dvd he talk about the problems of the proper mix of dialog, sound effects and music. At about 55 minutes we come to the drop into Klendathu for the first ugly battle. Here the score really takes shape, the heart of the score because there is no Fednet parody music or propaganda. This is reality with real devastation and gory killing. The theme was in a minor key, low trumpets to denote a dreadful quality, etc. For another battle at 1:04:08 he simply added a cluster of tones, high violins playing harmonics with synth voices. Basically here he let the scene and sound effects do most of the story-telling. The Raszak theme (Michael Ironside) is declared at 1 hour 12 minutes, a theme Poledouris wrote first for the movie but was rejected by the director—but the director later wanted to use it for the Ironside character. At 1:19:56 Poledouris talks about using the octatonic scale for the bugs, that certain series of whole and half steps from which he derived chords, lending to interesting variations from normal diatonic harmonies. At 1 hour 40 minutes he stated he synth the whole score first to let the director hear it and then make final decisions before committing to the hundred piece acoustic orchestra.

-Final Fantasy: The Spirits Within (2001) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Final-Fantasy-Spirits-Within-](http://www.amazon.com/Final-Fantasy-Spirits-Within-Single/dp/B00006ADD3/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293597658&sr=1-8)

[Single/dp/B00006ADD3/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1293597658&sr=1-8](http://www.amazon.com/Final-Fantasy-Spirits-Within-Single/dp/B00006ADD3/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293597658&sr=1-8)

[ reviewed Saturday, May 28, 2011]

Now this CGI/motion capture film is a worthy project for a worthy composer (unlike that ugly *Starship Troopers 2* I reviewed yesterday). Although I object to the faulty (and laughable!) root assumption metaphysics the movie portrayed (poltergeist ghosts from another world causing severe mischief to our planet!), I nevertheless find this a good, entertaining movie. Pity it did miserably at the box office! I think it was best to have it animated (quite well at that) because that way it gives a healthy sense of distance or removal in this fantasy than if attempted as normal live action and people mixed with special effects CGI. Although there are “ugly” big and small phantoms in this movie, the movie still has a “pretty” quality about it, or certainly interesting to look at.

The producers chose well to pick Elliot Goldenthal as the composer. He is a most interesting composer indeed, and quite excellent. There is “something different” and quite intelligent and refined and crossing-the-limits quality about his music, an impact I also encountered in, say, Charles Koechlin’s rarefied music. I am very impressed with both composers’ music. I wrote a paper about Goldenthal (“The Nature of Elliot Goldenthal’s Music”) online on my Film Score Rundowns site. The nice feature in the dvd is that in the Special Features is an isolated score with a commentary by the composer—although he often goes silent many minutes before commenting! In other words, he doesn’t comment on each and every cue (I wish he did!). Very rarely does a composer offer a commentary on his own music in a dvd. Jerry Goldsmith did it for *Hollow Man* for sure, but I am not sure if he did for another movie. I believe Basil Poledouris did one on *Starship Troopers* (I’ll check later), and I think Danny Elfman did one or two commentaries. Goldenthal’s commentary on *Final Fantasy* is a gem special feature. If Newton, Horner, Williams, Stromberg/Morgan (they always seem to be doing scores together instead of separately!) and others did detailed commentaries as Goldenthal did here (wish he was even more technical and specific!) it would be the best of all possible worlds when purchasing dvds.

Goldenthal starts off talking about clusters used in a misterioso fashion, sustained tonalities, the use of the glass harmonica to denote fragility and floating as Aki propel floats up to the view window looking down upon the beautiful blue planet Earth. Here (dvd 00:03:02) he states that he used a “giant Eb chord” for majesty for this view followed by percussion to underscore the para-military operation of this ship (battling the alien phantoms). This music is no *Phantom of the Opera* but, in a sense, *Phantom of the Planet*. At dvd 00:12:15 we come to Barrier City # 42 near New York City. Nice music here (but heard again later in the score since we come back to the Barrier City quite a lot). I believe there is a long stretch when Goldenthal say nothing (perhaps smoking a phantom menthol or something!) and returns at 00:14:12 talking about rhythmic shifts, pizzicati and other devices employed to convey a sense of urgency and tension in this scene, that time is of the essence. Then it resolves into a type of beginning romance music between Aki and Captain Gray Edwards (voice by Alec Baldwin). At 00:19:49 is the second dream sequence that Goldenthal states is contrasted with the first dream because now the scene demands a savagely percussive treatment, low brass in syncopated rhythms, bass drum and other drums in heavy accent, lots of “thumping” and rhythmic shifts. He soon talks about his strong use in the score of the asian flute, the Shakuhachi. At dvd 00:28:07 he talks about the return of the glass harmonica texture to convey the delicate quality followed by an introduction to the piano in a minor key waltz piece, childlike nostalgia, a yearning for home, and other subtleties. I liked the music at 00:31:19 with the repeated four-note quarter note repeat patterns with occasional sustained high tones. The next dream sequence is at 00:31:55. He says the motivic materials are basically the same but more complex and dense. He uses twelve-tone clusters, horns modulating, trombones Q & A technique. For that battle scene he uses low trombones and very high strings, and after the tycho drums there is a mixture of orchestra and electronic sounds, fading in & out effects, and so forth. The music sequence at dvd 00:35:16 is very nice. The music is not horrific here (yet anyway!) in this wasteland scene, instead floating and rather beautiful. At 00:35:54 is particularly nice with the

“rolling stream ostinati” that help move the listener along the wasteland. He then talks about the asian flute again at 00:36:55 with the lone eagle or whatever flying above the characters. Then the music becomes quite atonal, jagged, and savage at around 38 minutes into the movie with the huge phantom beasties threatening the humans. Goldenthal stated he wanted to exaggerate the orchestration to offset or balance the sound effects. Here we find the blasted phantoms becoming rather earthly gooey! Bad metaphysics here but I guess they have to make it visually impressive! Ghosts (phantoms) are not “bio-etheric” entities. The etheric body really involves the, say, electrical field of the human body. It has nothing to do with a poltergeist projection supposedly trapped on the earth plane! And why do they have to look so bug-like and in other twisted shapes?! And how does physical weapons (laser or pulse-like) shot by the military at these phantoms destroy these “spirits”?? Pretty stupid but again it’s just a movie. The fourth dream sequence starts at 46 minutes into the movie. I like 00:45:47 starting a new sequence or section of music in the office scene. At 49 minutes Goldenthal talks about giving more dimensionality to the human villain here, General Hein (voiced by James Woods), a tenderness underneath the misguided focus to justify any means towards his goal. Goldenthal uses a sort of Wagnerian approach here. I liked the stopped horns used several times at 00:50:32. At an hour and seven minutes into the movie, the giant mite-like phantom attacks. Wagnerian here too as the Barrier City is being attacked. At 1:10:11 Goldenthal talks about the upcoming romantic scene, the returning texture of the piano and glass harmonica. He didn’t want to use a spacey or new-agey kind of sound but warm orchestral chords underneath to accentuate the humanness of the characters, to create a sort of tactile feeling, sustained sonorities, and so forth. High ostinato are used at 1:17:49. About five minutes later is a nice music sequence. Somewhere around here are the Blue versus the Red spirits, kind of like the Crips against the Bloods! 1:32:15 starts the culmination of the music I believe. The Earth gaia or soul-spirit does the blue healing (along with the major E-flat musical statement!).

Anyway, I definitely recommend this movie (despite certain fundamental objections) but especially Goldenthal’s music.

-Moby Dick (1956) \*\* 1/2

[http://www.amazon.com/Moby-Dick-Gregory-Peck/dp/B00005UK30/ref=sr\\_1\\_21?s=dvd&ie=UTF8&qid=1293597579&sr=1-21](http://www.amazon.com/Moby-Dick-Gregory-Peck/dp/B00005UK30/ref=sr_1_21?s=dvd&ie=UTF8&qid=1293597579&sr=1-21)

I saw this movie when it was theatrically released. I was only six years old. Except for the thar-she-blows big whale now and then, I was pretty bored with this dismal tale! I’m not too crazy about it right now fifty & a half years later, but I appreciate the fine ensemble of actors.

-Reign of Fire (2002) \*\*\*

[http://www.amazon.com/Reign-Fire-Matthew-McConaughey/dp/B00006JDVV/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293597942&sr=1-1](http://www.amazon.com/Reign-Fire-Matthew-McConaughey/dp/B00006JDVV/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293597942&sr=1-1)

1

This is a serious, heavy-handed near-futuristic sci-fi action movie about a flame-throwing dragon being resurrected from a mining operation in Great Britain. It asexually reproduces quite prodigiously, and that's pretty much the end of the world as we know it! I like the movie despite it's lack of humor but I don't watch it very often!

-Devil & Daniel Webster (1941) \*\* [music \*\*\*]

[http://www.amazon.com/Devil-Daniel-Webster-Criterion-Collection/dp/B0000AKY54/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293598015&sr=1-1](http://www.amazon.com/Devil-Daniel-Webster-Criterion-Collection/dp/B0000AKY54/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293598015&sr=1-1)

The devil cannot make me say that this is a classic film and film score. It isn't—to me, anyway. I rarely ever watch it. I think the last time I watched the whole movie was when I reviewed the dvd years ago on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1513>

I still recommend the dvd because there are nice special features that you can learn from if you are a student of film history. I appreciate certain elements in the film and score but overall I did not thoroughly enjoy the watching and listening experience. For me it is a “lower-drawer” Herrmann work. I don't care if others have granted it Oscar status!

<http://www.filmscorerundowns.net/blogs/34.pdf>

\*\*\*\*\*

-Hunt for Red October (1990) \*\*\*1/2

[http://www.amazon.com/Hunt-Red-October-Sean-Connery/dp/B00008LDYT/ref=sr\\_1\\_9?s=dvd&ie=UTF8&qid=1293598239&sr=1-9](http://www.amazon.com/Hunt-Red-October-Sean-Connery/dp/B00008LDYT/ref=sr_1_9?s=dvd&ie=UTF8&qid=1293598239&sr=1-9)

I like this first of the Jack Ryan movies. Much as I like Harrison Ford in that role after this movie (2<sup>nd</sup> and 3<sup>rd</sup> ones, at any rate), I thought Alec Baldwin in that role was a smart move.

-High and the Mighty (1954) \*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/High-Mighty-Two-Disc-Collectors/dp/B0009ML2KQ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293598307&sr=1-1](http://www.amazon.com/High-Mighty-Two-Disc-Collectors/dp/B0009ML2KQ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293598307&sr=1-1)

This bigger than life score is mighty high on my list of favorite Tiomkin scores—although I felt that his later *Old Man & the Sea* was more touching and emotionally appealing. Still I'll give this Oscar-winner a five-star (\*\*\*\*\*) rating. In certain terms, Tiomkin's triumphant music is better than the movie itself. Nevertheless, the movie itself is gorgeous to look at with the CinemaScope and Warnercolor print. John Wayne is solidly cast as the seasoned co-pilot (once a Captain), although it would've been interesting having Spencer Tracy in that role (as originally intended). The movie is a bit too long with the various episodic flashbacks of the various characters. Some I liked (William Hooper) and some I didn't because it was too long (the silly vacation mishaps of an optimistic married couple). The plane models in flight are laughably bad, but that was the story of special effects back then, I suppose.

I discussed my September and October 2004 research on this score in my Film Score Blog # 2:

<http://www.filmscorerundowns.net/blogs/2.pdf>

I also discussed the dvd release and the music in Blog # 22:

<http://www.filmscorerundowns.net/blogs/22.pdf>

“Main Title” 53 bars, 7 pages, 2:13 duration. Cue # 36114. Dvd location: 00:00:19. Curiously the Conductor score is stamped “Supreme Court New York County,” dated 12/16/58. Bar 13 (00:31) the chorus starts (end Bar 28). Tiomkin’s sketches are in pencil with some blue (bar numbers). Also there is green pencil (timings especially). Red pencil is used for corrections and additions. In red pencil on the top of Bar 5 is “The High & the Mighty.” In red is 2:13; in green is 1:54. “II” version Bar 14 (1:40). There is no date given. This cue was in Folder 1 of nine folders, also including R1/2A, R2/1, R2/2. There are no full score cues. I had to laboriously hand-copy the first six bars of the Main Title by reconstruction from the Parts.

Instrumentation: 2 flutes & piccolo, oboe, 3 clarinets, bass clarinet, C. Fag, 6 horns, 4 trumpets, 4 Pos, tuba, novachord, 2 harps, 2 pianos, timp I & timp II, cymbal, chimes, gong, 10 violins A, 6 violins B, 4 violins C, 6 violas, 6 VC, 3 CB.

Bars 1 thru 4 are the “Introductory” section that the cue sheets states as being eleven seconds in duration. In Bar 1, after a quarter rest, all violins play forte “7” septuplet ascending 16ths Line 2 E-F-G-A-Bb-B-Line 3 C to D to C rinforzando-marked normal value 16ths (followed by an 8<sup>th</sup> and quarter rest). After a half and quarter rest in Bar 2, violins A & B play “7” 16ths figure of Line 2 D-E-F-G-A-Bb-Line 3 C crescendo hairpin to (Bar 3) Line 3 D half note *fz* (to natural) to E rinforzando 16<sup>th</sup> to D rinforzando dotted 8<sup>th</sup> to descending 32<sup>nd</sup> notes Line 3 D-C-Line 2 Bb-A-G-F-E-D up to (Bar 4) Line 3 D half note trill *fz* to “6” 16<sup>th</sup> figures Line 3 C down to Line 2 E up to Line 3 E down to C down to Line 2 A down to E to next “6” figure of Line 2 E-F-F#-G-A-G. Then the High & the Mighty theme starts in Bar 5. After a half and quarter rest in Bar 2, violins C play “7” 16ths Line 1 Bb-Line 2 C-D-E-F-G-A up to (Bar 3) same Line 3 D half note trill as altri violins to E 16<sup>th</sup> to D dotted 8<sup>th</sup> to descending 32<sup>nd</sup> notes Line 2 Bb-A-G-F-E-D-C-Line 1 Bb to (Bar 4) Line 2 D half note trill up to “6” 16ths A down to C# up to Line 3 C# down to Line 2 A down to E down to C# to next “6” figure of Line 2 C-D-D#-E-F-E. Two flutes (maybe 1 flute and 1 piccolo) are *col violins A*, while the oboe is *col violins C*. Clarinets (and violas) initially are *col* the violins but starting in the Line 1 register. After a 16<sup>th</sup> rest in Bar 1, the bass clarinet plays *fz* > Line 1 C [written D] dotted 8<sup>th</sup> tied to dotted half note crescendo to (Bar 2) C dotted 8<sup>th</sup> to Db 16<sup>th</sup> up to F rinforzando quarter note down to small octave F rinforzando half note *fz*. After a 16<sup>th</sup> rest, the bassoon plays small octave G rinforzando dotted 8<sup>th</sup> tied to dotted half note to (Bar 2) A dotted 8<sup>th</sup> to A 16<sup>th</sup> to A quarter note down to C half note. The C. Fag starts off the same in Bar 1 to (Bar 2) small octave C dotted 8<sup>th</sup> to Db 16<sup>th</sup> to C quarter note to same C half note.

Six horns in Bar 1 sound *f* Line 1 C [written Line 1 G] double-dotted quarter note (rinforzando-marked) to same C rinforzando 16<sup>th</sup> to D 16<sup>th</sup> to C dotted 8<sup>th</sup> tied to quarter note crescendo to (Bar 2) C dotted 8<sup>th</sup> to C 16<sup>th</sup> to C 16<sup>th</sup> down to small octave A 8<sup>th</sup> up to C 16<sup>th</sup> to D half note < *fp* > < rinforzando-marked to (Bar 3) Line 1 D [written A] double-dotted quarter note to D 16<sup>th</sup>, and so forth. The trumpets play the same but in the Line 2 register. So Line 2 C [written D] double-dotted quarter note to same C 16<sup>th</sup>, and so forth. Pos I-II, after an initial 16<sup>th</sup> rest, plays *fz* small octave F/middle C dotted 8ths tied to dotted half notes crescendo to (Bar 2) small octave C/A dotted 8ths to Db/A 16ths to C/A quarter notes up to A/Line 1 D half notes. Pos III-IV play, after a 16<sup>th</sup> rest, small octave C/A dotted 8ths tied to dotted half notes to (Bar 2) Great octave F/small octave E dotted 8ths to same 16ths, and so forth. After a 16<sup>th</sup> rest, the tuba plays Great octave F dotted 8<sup>th</sup> tied to dotted half note. After a 16<sup>th</sup> rest, the novachord plays Great octave F/small octave C/F/G/A/Line 1 C dotted 8ths tied to dotted half notes. Both harps, after an initial quarter rest, are gliss from Line 1 E quarter note *f* < gliss line up to Line 3 D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). The pianos play as the novachord initially. After a 16<sup>th</sup> rest, the gong sounds a diamond-shaped half note. After a half and dotted 8<sup>th</sup> rest, timp II beats *ff* small octave C 16<sup>th</sup> down to Great octave G up to small octave F down to C “3” triplet value 8ths. After a 16<sup>th</sup> rest, timp I beats forte a Great octave F trem roll on dotted 8<sup>th</sup> tied to quarter note to 8<sup>th</sup>, and so forth. The VC originally play small octave C double-dotted quarter note to C 16<sup>th</sup>, and so forth (see horns and trumpets). But the revised Parts show, after a half and dotted 8<sup>th</sup> rest, Line 1 C 16<sup>th</sup> down to small octave G 8<sup>th</sup> to F dotted 8<sup>th</sup> down to C 16<sup>th</sup> figure down to (Bar 2) Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest and quarter rest and 8<sup>th</sup> rest) up to Line 1 D 16<sup>th</sup> rest, and so forth. CB plays similarly.

As given for Bar 5, the Big Sky or grand theme of the High & the Mighty starts here, lasting 43 seconds (according to the cue sheets). After that for 19 seconds is the “Vis. Whistling” as Dan Roman (John Wayne) whistles (actually someone else does). The key signature in Bar 5 is F major (one flat or B-flat). Dvd location 00:00:31. Violins I play descending tenuto-marked quarter notes Line 3 C down to Line 2A to G to F to (Bar 6) E quarter note legato up to Line 3 C half note down to F-E tenuto 8ths. Violins B play Line 2 A-F-D-C descending tenuto quarter notes to (Bar 6) same C quarter note crescendo up to A half note down to C down to Line 1 A tenuto 8ths. Violins C play Line 2 F-C-C-Line 1 A tenuto quarter notes to (Bar 6) same A quarter note up to Line 2 E half note down to A-Line 2 C 8ths. Four top staff violas in the “k” tenor clef play Line 1A to F to E to D tenuto quarter notes to (Bar 6) C quarter note up to A half note down to D-C 8ths. Two divisi bottom staff violas play Line 1 D/F quarter notes down to small octave A/Line 1 D quarter notes to A/F quarter notes down to small octave F/A quarter notes to (Bar 6) same F/A quarter notes legato up to Line 1 C/F half notes down to F/A to F/A tenuto 8ths. VC top staff in the treble clef play Line 1 and Line 2 C tenuto quarter notes down to small octave and Line 1 A to G to F quarter notes to (Bar 6) A quarter notes up to Lines 1 & 2 C half notes down to F-E 8ths. CB play *fp* Great octave F/small octave C rinforzando-marked whole notes (repeated next bar but decrescendo).

The gong is struck in Bar 5. The cymbals clash a x-headed quarter note. After a half rest in Bar 6, the chimes play A/Line 2 C half notes let vibrate. Timp I is trem rolled on Great octave F whole note up to (Bar 6) A whole note trem roll. Harp I at the end of Bar 4 is gliss from middle C quarter note gliss line up to (Bar 5) Line 3 C quarter note (followed by rests). Harp II in Bar 5 is arpeggiando (vertical wavy line rolled chord) on Great octave F/small octave C/A/middle C/F/Line 2 C quarter notes (F major or F/A/C tonality) followed by a quarter rest) to small octave A/middle C/A/Line 2 C quarter notes rolled chord to (Bar 6) Great octave A/small octave E/A/middle C/E (A min tonality) quarter notes to small octave C/E/A/Line 1 E/A/Line 2 C quarter notes up to E/A/middle C/A/Line 2 C/E quarter notes down to C/F/A/Line 1 F/A/C quarter notes (all arpeggiando). After a quarter rest in Bar 6, harp I returns to play the rolled chords (see harp II). The novachord plays Great octave F/small octave C/F/A/Line 1 F rinforzando whole notes to (Bar 6) Great octave E/small octave C/E/A/middle C whole notes.

The tuba plays Contra-octave F whole note up to (Bar 6) A whole note. Pos III-IV play Great octave F/small octave C rinforzando whole notes to (Bar 6) small octave C/E whole notes. Pos I-II play *fp* > small octave F/A whole notes to (Bar 6) A/Line 1 C whole notes. All trumpets play Line 2 C [written D] quarter note down to Line 1 A [written B] quarter note to G [written A] quarter note to F [written G] quarter note to (Bar 6) E [written F#] quarter note up to Line 2 C half note down to Line 1 F-E 8ths. Horns II-V-VI (bottom staff) play Line 1 C [written G] quarter note, and so forth as given. Horns I-III-IV (top staff) each play their own notes. So we find Line 1 F/A/C [written Line 2 C/E/G] quarter notes down to small octave A/F/A quarter notes to G/middle C/G quarter notes to F/middle C/F quarter notes. After a quarter rest in Bar 6, these horns then play small octave C/A/middle C quarter notes legato to E/middle C/E quarter notes back to C/A/middle C quarter notes.

The C. Fag plays *fp* > Great octave F whole note up to (Bar 6) A whole note decrescendo. The bassoon play small octave C whole note down to (Bar 6) Great octave E whole note. The bass clarinet plays small octave F [written G] whole note up to (Bar 6) middle C [written D] whole note. Clarinet III plays Line 1 A-F-G-F quarter notes down to (Bar 6) middle C quarter note up to E half note down to C-C tenuto 8ths. Clarinet II plays Line 2 D down to Line 1 A to G to F quarter notes to (Bar 6) E quarter note up to Line 2 C half note down to F-E 8ths. Clarinet I plays descending tenuto quarter notes as well but on Line 2 F to C to same C down to A to (Bar 6) same A quarter note up to Line 2 E [written F#] half note down to A-F 8ths. The oboe plays as violins A. Flutes play Line 2 A/Line 3 C quarter notes to F/A quarter notes to D/F quarter notes to C/F quarter notes to (Bar 6) C/E quarter notes up to A/Line 3 C half notes down to Line 1 A/Line 2 F 8ths to C/E 8ths.

That's as far as I got with the Main Title! The Frank Comstock arrangement of this theme (cue # 36159) of 74 bars is pretty much the same but there are definite differences. Instead of playing the theme, the clarinets play small octave A/Line 1 C/F whole notes legato to (next bar, or Bar 2) A/C/E whole notes. The bass clarinet plays small octave F whole note to A whole note next bar. In fact only the flutes, oboe, violins, violas, celli bottom staff play the full theme. Trumpets, Pos, tuba and timps are silent.

The end of Reel 1, Selection # 5, is “Kaua I Ka Hua Hia I” (unknown composer) played for one and a half minutes. There is a Reel 1/2 A-2/1 that is “out” (not used), 5 pages, 38 bars. The duration is 2:19. Key signature of three sharps in 4/4 time.

Reel 2/1. This cue of 57 may simply be part of the above cue not used. Key signature of three sharps again but in 3/4 time. I believe it was meant for more of the boarding passengers since Bar 26 refers to the “fisherman” and Bar 47 refers to “funny.” The solo violin starts off *pp* on Line 2 C# up to F# 8ths (crossbeam connected) to E down to Line 1 A 8ths to B up to Line 2 D 8ths, and so forth.

“Father and Son” Reel 2/part 2. 2 pages, 15 bars, 1:06 duration. Dvd location 00:14:47 (or chapter 4 at 00:22). Violins are both bowed trem and non-trem in Bar 1, starting off on Line 1 B bowed trem half note tied to non-trem half note. Muted trumpets (and bassoon) play *sfz* > *pp* Line 1 B half note (followed by a half rest). After a half rest, violas and clarinets play I believe Line 1 F/A 8ths to E/G# 8ths tied to trem quarter notes to (Bar 2) D/F# half notes, and so forth. The English horn in Bar 1 plays *ppp* Line 2 C 8<sup>th</sup> down to Line 1 A 8<sup>th</sup> tied to dotted half note trem effect. The violins solo starts at about 00:15:10 I believe on Line 2 D 8<sup>th</sup> to C 8<sup>th</sup> tied to 8<sup>th</sup> up to G 8<sup>th</sup> to A dotted quarter note to G-F 16ths (perhaps the violin plays an octave higher register).

“Aloha Oe” This background music was used at the end of Reel 2, composed by Queen Liliuokalani, one minute duration.

[The Plane] Reel 3/1, cue # 36118. 36 bars, 5 pages, 1:40 duration. This is another major theme in the score. Bars 1 thru 9 were not used in the movie. This was supposed to be the “Take-Off” music. Dvd location 00:20:48 (or Chapter 4 at 6:22) for the start of the “Plane” music once it was in the high skies. I reassembled the full score from the Parts on Thursday, September 30, 2004 in the afternoon. There is the key signature of four flats. It did not appear to be canceled with the start of the plane/sky theme so I will assume we must flat all those notes (Bb-Eb-Ab-Db). I’ll check it out on my Casio now... Yes, still Ab major key signature.

Ten violins I sound *ff* < in Cut time Line 2 Eb legato to F to Ab up to Line 3 C quarter notes up to (Bar 11) Line 3 Eb rinforzando quarter note legato down to C quarter note down to Ab quarter note decrescendo to Bb up to C 8ths to (Bar 12) Line 2 Bb down to G down to Eb up to G quarter notes up to (Bar 13) Bb-Line 3 C 8ths down to Bb down to G quarter notes down to Eb up to G 8ths to (Bar 14) F crescendo up to Ab up to Line 3 Db up to F quarter notes to (Bar 15) Eb rinforzando quarter note down to C quarter note down to Line 2 Ab quarter note up to Line 3 C-Eb 8ths to (Bar 16) C rinforzando quarter note down to Line 2 Ab quarter note down to F quarter note up to Ab-Line 3 C 8ths to (Bar 17) Line 2 Bb-Gb-Db-Eb quarter notes. Back in Bar 10, 6 violins B are divisi on Line 1 Ab/Line 2 C quarter notes up to C/Eb quarter notes to same C/Eb quarter notes to Eb/Ab quarter notes up to (Bar 11) Ab/Line 3 C down to Eb/Ab quarter notes down to C/Eb up to Eb/G quarter notes. Four violins C are col violins B. Violas top staff are *col* violins A but an octave lower register. The same applies to the celli. Violas bottom staff play small octave Ab/Line 1 F double-stopped quarter notes to middle C quarter note to

Bb/F quarter notes to C/Eb quarter notes, and so forth. Pianos are arpeggiando on small octave Ab/Line 1 C/Eb/Ab/Line 2 C (Ab maj) rinforzando whole notes to (Bar 11) Ab/middle C/Eb/Ab/Line 2 C/Eb whole notes to (Bar 12) Bb/Line 1 Eb/G/Bb/Line 2 Eb whole notes. The harp top staff plays descending 16ths Line 1 Eb-C-Line 1 Ab-F down to ascending 16ths Eb-F-Ab-Line 2 C to Eb-C-Eb-Ab 16ths, and so forth. Pos III-IV play Ab/middle C whole notes tied to next bar. In Bar 11 Pos I joins in on Line 1 Eb whole note. Flutes play unison Line 2 Eb quarter note to C/F quarter notes to Eb/Ab quarter notes to Ab/Line 3 C quarter notes in Bar 10. Oboes play Line 1 Ab/Line 2 C quarter notes up to C/Eb down to Ab/C up to Line 2 Eb/Ab quarter notes. Clarinet I plays as violins A. Clarinet II plays Line 2 C down to Ab up to Eb up to Ab quarter notes. Clarinet III plays Line 1 F to Eb up to Line 2 C to Eb quarter notes, and so forth. The bass clarinet plays *fp* > Line 1 AB whole note tied to whole note next bar. The bassoon plays middle C down to small octave Ab to same Ab to middle C quarter notes, and so forth. Two horns play Line 1 Eb to F to Ab to Line 2 C quarter notes. The other four horns play their own set of notes. [end session Thursday, March 24, 2011 at 10:15 pm]

“Vibration” Reel 3/2, 1 page, 10 bars, :45 duration. Dvd location 00:23:03 (or Chapter 5 at 01:45). Violins in 4/4 time are bowed trem *ppp* on Line 2 B whole note tied thru Bar 3. The novachord and vibe also sound on the B note I believe. The vibe is indicated as “rubbing.” Generally the direction for the instruments is “murmuring (soft as possible).” Chimes and horns sound on small octave C whole note tied to next bar. The harp is gliss up and down thru Bar 5. The Pos, tuba, bass clarinet, Fags, violas, piano and celli all combined play Great octave C#/G#/A/small octave C# whole notes tied to next bar. In Bar 5 in the *Lento* tempo-marking, the violins are in harmonics (and I think the piccolo plays here as well) on Line 4 C half note to Line 3 B half note to (Bar 6) A whole note to (Bar 7) Ab whole note. The alto flute, marimba and perhaps other violins play trem quarter notes Line 21 D to Eb to F to Gb to (Bar 6) A dotted half note to F quarter note to (Bar 7) Ab dotted half note to F quarter note. Other instruments in Bar 5 play small octave Db/Eb/Gb/A whole notes. Etc. After this is the Vis. Whistling for six seconds.

“Polynesian” Reel 4/1, 1 page, 3 bars, :16 duration. Dvd location 00:27:01. Instruments in Bar 1 in C time play *pp* Line 3 F#-F#-B-G# 16ths to F# 9<sup>th</sup> to G#-B 16ths to C# staccato 8<sup>th</sup> down to Line 2 D# up to A 16ths to another such three-note figure.

“Slashes” Reel 4/2, one page, 11 bars, :35 duration. Dvd location 00:27:42 (or Chapter 5 at 06:24). The xylophone, novachord, strings harps play Line 2 C/D sforzando-marked 8ths (followed by an 8<sup>th</sup> and quarter rest) to same C/D 8ths (followed by an 8<sup>th</sup> and quarter rest) and repeated next bar. Other instruments (horns and bassoons, etc.) play Line 1 C#/D#/F#/A sforzando 8ths (followed by rests) to another such sounding, etc. In Bar 8 (*Pesante*), two pianos sound *ff* Contra-octave A/Great octave D/E/A/small octave D/E/A tenuto quarter notes to Contra-octave F/B/(not sure about this), and so forth.

“Mother & Babe” Reel 4/3, 12 bars, :46 duration. Dvd location 00:29:51 (or Chapter 5 at 8:33). The “Plane” music starts [dvd 00:30:25] in Bar 9, *Grandioso Majestico* in the key signature of three sharps. The violins, celeste, harp, novachord in

part or whole play in 4/4 time Line 2 D to C 16ths down to Line 1 A 8<sup>th</sup> tied to dotted half note, and the clarinet plays the dotted half note. The piano and horns I believe play small octave A/Line 1 E 8ths up to D/F# 8ths tied to quarter notes. After a quarter and dotted 8<sup>th</sup> rest, the timp beats Great octave A 16<sup>th</sup> to same A half note trem roll.

“Sally/May” [R5/1] Note: These are the cue sheet titles for the two selections in Reel 5. “Sally” lasts 1:29, and “May” lasts :38. Combined it is listed as 2:07 duration in the Conductor score. Three pages, 31 bars. Dvd location 00:33:24. The *tempo di valse* section (Bar 18) starts at 00:34:53.

In Bar 1, I believe the alto flute and violas and perhaps the vibe play *ppp* Line 1 F# half note to A-B-Line 2 D#-C# 8ths down to (Bar 2) E quarter note to D# half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a half and quarter rest in Bar 2, perhaps the bass clarinet and bassoon play Line 1 F# up to A 8ths legato to (Bar 3) E quarter note to D# dotted half note. After a half and quarter rest in Bar 3, the horns and the novachord sound *pp* < > the same notes. Then after a half and quarter rest in Bar 4, the flute, oboe, alto flute, strings and piano play the same an octave higher register. Etc.

In Bar 18, violins play in 3/4 time Line 2 C# dotted quarter note down to B 8<sup>th</sup> to A-G# 8ths up to (Bar 19) Line 2 F# half note to E quarter note to (Bar 20) E-D 8ths down to F#-A 8ths to G#-B 8ths (I believe the solo violin enters here) to (Bar 21) “3” triplet value 8ths Line 1 F#-G#-D# to E-A-Line 2 C# triplet value 8ths up to “6” sextuplet 16ths F# tied to 16<sup>th</sup> up to Line 3 C# up to E down to Line 2 A.

“Vibration” [Reel 6/1] 2 pages, 19 bars, 1:07 duration. Dvd location 00:42:02 (or Chapter 7 at 02:32). Strings are harmonics and bowed trem *ppp* Line 2 B dotted half note. The harp and maybe the celeste play descending to ascending glisses. I believe the timp is trem rolled on small octave C whole note. Other instruments play Great octave C#/Eb/F#/small octave C# whole notes tied to half notes next bar (the timp is tied to half note as well). In Bar 2 in 2/4 time the strings play Line 2 F down to C bowed trem quarter notes. In Bar 3 in 4/4 time, the F major tonality (F/A/C) is established again with instruments playing Great octave F/small octave C/A/middle C whole notes tied to whole notes held fermata next bar. Violins or whatever play Line 1 F 8<sup>th</sup> down to C 8<sup>th</sup> tied to dotted half note and tied to bowed trem whole note next bar held fermata. The “Plane” theme starts again in Bar 6 *Grandioso* [dvd 00:42:22] *ff* in the key signature of three sharps.

“Barber of Seville” [Reel 6/2] Key signature of four sharps, 8 pages, 98 bars, :52 duration. Of course Rossini’s music is quite prominent here, arranged by Tiomkin. After rests in Bar 1, the vibe sounds small octave G#/B/Line 1 E (E major tonality) 16ths to (Bar 2 in 2/4 time) Line 1 G#/B/Line 2 E/B half notes with a shimmer gliss from Line 3 B half note down to (Bar 3) Line 1 E half note shimmer gliss up to (Bar 4) Line 2 B half notes, and so on thru Bar 7. After a quarter rest in Bar 3, *sords* violins play Line 1 E-E-E-E 16ths to (Bar 4) F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G#-G#-G#-G# 16ths to (Bar 5) A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B-B-B-B 16ths to (Bar 6) Line 2 C# 8<sup>th</sup> followed by rest marks. Violas and celli (also muted) play this an octave lower register. Etc.

[cont.] *Vacation Trip*] Reel 7/1, 6 pages, 79 bars, key signature of one sharp in 2/4 time. This is an overlap cue with the duration of 44 seconds. Dvd location 00:50:09. More Rossini music right from the get-go. After a quarter and 8<sup>th</sup> rest, violins I and perhaps the viola (octave lower register) play Line 2 G-F#-E staccato 16ths to (Bar 2) D up to Line 3 E staccato 16ths to D 8<sup>th</sup> tied to 16<sup>th</sup> to C down to Line 2 B-A 16ths, etc.

[The Wilsons] Reel 7/2, 7 pages, 80 bars, key signature of three flats. *Cuban Style* in 2/4 time. Dvd location 00:51:27 (or Chapter 8 at 07:44). Tiomkin uses guitars and maracas here. Flutes, clarinets and celeste play Line 1 Eb/G/Bb/Line 2 Eb dotted quarter notes to same 8<sup>th</sup> notes tied to 8ths next bar up to G/BB/Line 2 D/G tenuto quarter notes to same 8ths tied to 8ths next bar down to small octave Bb/Line 1 Eb/G/Bb tenuto dotted quarter notes tied to 8ths in Bar 4, and so on.

“Mexico” Reel 7/3, two pages, 15 bars, :55 duration. Bar 5 = Mexico. Bar 7 = Tobey theme. Bar 11 = Korean. Dvd Chapter 9 at 2:12. In Bar 1, the muted trumpet plays Line 2 Db to Eb 16ths to Db 8<sup>th</sup> figure to C-Line 1 Bb 8ths to Ab-Bb 16ths to Ab 8<sup>th</sup> figure to Gb-F 8ths. In Bar 2 in 2/4 time, the flute and oboe play Line 2 Eb0F 16ths to Gb 8<sup>th</sup> to F-Gb grace notes to F-Eb 16ths to Db 8<sup>th</sup>. Strings are fingered trem Between Great octave B/small octave F/Line 1 Db half notes and small octave F half note and then between Great octave F/small octave C/Ab and small octave C half note. The harps, guitar and marimba are arpeggiando on small octave Bb/Line 1 F/Bb/Line 2 Db/F half notes to F/middle C/F/Ab/Line 2 C half notes.

The Tobey theme starts in Bar 7. I believe the violins, vibre and novachord play *pp* Line 2 A quarter note to F# quarter note up to Line 3 C# quarter note down to G#-F# 8ths to (Bar 8) A quarter note to G#-A 8ths to G# 8<sup>th</sup> to F# dotted quarter note. Etc.

“Vibration” Reel 7/4-8/1, 7 pages, 66 bars, 3:15 duration. Bar 41 = “mechanical.” The same Line 2 B harmonics, and the harp glisses and vibre rubbing. Dvd location 00:57:33. [end session Friday, March 25, 2011 at 10:07 pm]

In Bar 3, the muted string play a series of 16<sup>th</sup> notes (most dyads) of small octave A to Bb to G#/B to A/middle C to the next figure of Line 1 D to Eb to G#/B to F#/A to next figure of D/F to D#/F# to E/G to F/Ab to next figure of G/Bb to G#/B to Line 2 E/G to D/F/A. Skipping to Bar 27 (dvd 00:58:48), the xylophone, strings and woodwinds play 16<sup>th</sup> note figures Line 1 D up to A up to Line 2 D down to Line 1 A (connected as a figure by two crossbeams) to middle C#-A-Line 2 C#-A 16ths to D-A-Line 2 D-Line 1 A 16ths down to middle C#-A-Line 2 C#-Line 1 A 16ths. The marimba and violas play middle C#-D-Eb-D 16ths played 4X. Horns and Pos play small octave C#/F#/A/Line 1 C# whole notes < *sf* > *pp*. Etc.

“Fire” Reel 8/2, *Grandioso* in 2/4 time, 12 pages, 112 bars. Dvd location Chapter 10 at 4:25. Bar 11 = Flame exterior. Bar 14 = Dial interior. Bar 33 = Flame ext. Bar 60 = Three shot. Bar 63 = Cut to Cristobal. Bar 70 = Cut to Flight Deck. Bar 86 = Revolving reels. Bar 89 = Cut to telegram. Bar 93 = message typed out. In Bar 1, tutti orchestra play

small octave g#/Line 1 D/F#/A 8ths to Db/Eb/F/A/Line 2 C 8ths to middle C/Eb/G , etc. Other instruments play Line 2 C/Ab/Line 3 C 8ths up to Eb/Line 3 C/Eb 8ths to Line 1 B/Line 2 G/B 16ths to Bb/C/Gb/Bb dotted 8ths, and so forth.

“Luggage” Reel 9/1, 10 pages, 109 bars. Dvd location Chapter 11 at 7:52. Dan asks many of the passengers to form a row so as to help him move luggage and other items of unnecessary weight to the rear door for disposal. This will save fuel. Tiomkin composes highly dramatic music for a highly un-dramatic scene! The music actually plays against the scene. This was probably quite necessary since this long scene would’ve been a bit too boring to endure without the hurrying along of *con moto* music. There is no rule of film music that the function of music is to always play *with* the scene as normally expected! Around 1:22 into the scene is when Wayne says he wants a big man to hold on to him as he props open the door enough for others to toss out the luggage. Why do this unnecessarily and endanger himself? All he had to do is set a big suitcase against the door and fuselage to keep it open. Then he could kick out that final piece of luggage once everything was thrown out. Well, that’s Hollywood for you!

Reel 9/1A 5 pages, 45 bars. Bar 24 = “Terrific.”

“ “ cont. 8 pages, 122 bars.

Reel 9/A *Lento, molto espressivo* 15 bars.

Reel 9/2. This has exactly the same tempo-marking as the above so I wonder if it’s the same cue or an alternate? 13 bars here instead of 15. Ends with the gong sounding.

Violins in 4/4 time play small octave A# quarter note legato up to Line 1 G half note down to E quarter note to (Bar 2) D# half note (+ alto flute here) to F# to E quarter notes to (Bar 3) with added flute and muted horn Lines 1 & 2 D# quarter notes to F# half notes to D# quarter notes to (Bar 4) Lines 1 & 2 C# quarter notes up to G# dotted half notes. Violas and celli play bowed trem whole notes Great octave B/small octave C#/E/G/A# to (Bar 2) small octave G/A# whole notes bowed trem to (Bar 3) F#/A/B whole note (+ bass clarinet).

Skipping some here we come to Reel 11/2, *Grandioso* in 2/4 time, 4 pages, 43 bars. Reel 10/1 (“Tension”) is a continuation. In Reel 11 we start off with “Qualen’s Tune” by John Qualen, visual instrumental, 1:35 duration.

Reel 11/2, *Very Slow, Dolcissimo* in 4/4 time, 5 pages, 44 bars. Dvd location start of Chapter 13. The High & the Mighty theme is played softly here. The oboe starts off with Line 2 G down to E to D to C quarter notes to (Bar 2) Line 1 B quarter note (+ clarinet) gliss up to Line 2 G half note held fermata to C-B 8ths to (Bar 3) A quarter note gliss up to G quarter note, and so on. Muted strings play (with horn) Line 1 E/G half notes to F/G quarter notes to E/G quarter notes to (Bar 2) D/F dotted half notes to E 8<sup>th</sup> to D/F 8ths, and so forth.

Reel 12 material starts with “Semper Paratus” by Francis Saltus Van Boskerck. This is the Coast Guard song. The production company paid a \$1,000 fee for six background uses. This first one is 22 seconds duration. Then we have the “Toby” theme, then the High & the Mighty music, then the “Plane” theme, then “Happy” (Reel 12/2), then Semper Paratus again, Plane, and then T.H.A.T.M.

Reel 12/1, 5 pages, 46 bars, 2:31 duration, key signature of four flats. *Appassionato* in Bar 21 (1:12). Bar 34 (1:58) = “Prays.”

Reel 12/2 starts with “Happy.” *Grandioso* in Bar 19 (“Plane” theme). 36 bars total. In the grace bar the basses play Contra-octave and Great octave (remember, this is a Conductor score in terms of “as sounding”) E-F-G “3” triplet value 8ths to (Bar 1) Contra-octave/Great octave/small octave F to G whole notes fingered trem. Brass play Line 1 Bb/Line 2 D/F double-dotted quarter notes down to F/A/Line 2 D 16ths to Eb/G/Bb dotted 8ths, and so forth. Reel 12-A/2/pt A (???) was not recorded. 38 bars.

The cue sheets indicate Reel 13 with, first, “The Rices” followed by T.H.A.T.M music, then “The Rices” again to “Plane” to “Semper Paratus” to “Plane” to Semper Paratus. Then we come to “Radar” for five seconds. Then Semper Paratus for four seconds, then “Radar” to “Plane.” Then we come to “Susie” for 1:51 duration, then “Plane” for 31 second, and finally T.H.A.T.M. for 1:03.

Reel 13/1 in 6/4 time has the *Dolcissimo* tempo-marking and the key signature of six flats. 3 pages, 28 bars.

Reel 13/2 is an overlap cue, 6 pages, 70 bars, I believe 3:51 duration. Bar 31 = Coast Guard Plane, clouds all around. Bar 35 = Dialog. Bar 36 = radar effect. Bar 46 = Radar!

Reel 13/3, 7 pages, 70 bars. Bar 5 = His lips moving silently. Bar 27 = Quasi blues.

Reel 13/4, *Dolcissimo* in 4/4 time, 3 pages, 25 bars.

The cues sheets indicate Reel 14 with T.H.A.T.M theme for a minute, then *appassionato* for 14 seconds, then T.H.A.T.M. for 2:40, then Semper Paratus for 15 seconds, then “Relief” for 18 seconds.

Reel 14/2, *Appassionato* in 2/4 time, 6 pages, 56 bars. This is the reel when William Hopper appears (dvd 1:45:50) as his amour in the plane reads his letter to her from his mountain cabin. I like seeing Paul Drake there in his red shirt, taking a vacation from Perry Mason!

The cues sheets indicate Reel 15 with, first, “Fragmentary” for 46 seconds, then the Toby theme for 47 seconds, then “Shudders” for 38 seconds, “Plane” for 4 seconds, “Relatives” for 50 seconds, and so forth.

Reel 15/1, 2 pages, 21 bars.

Reel 15/2, 7 pages, 69 bars. “Plane starts to shudder.”

Reel 15/3-16/1, 5 pages, 49 bars.

The cue sheets for Reel 16 start off on “May and Child” for 20 seconds, then T.H.A.T.M. for 21 seconds, then “Rough Going” for 55 seconds, then Plane for 16 seconds, and so forth.

Reel 16/2, 9 pages, 81 bars.

Then we have at least four Reel 17 cues, so a lot of music. First we have the Toby (or Tobie) theme for 37 seconds; “Engine Trouble” for 32 seconds; “Plane” for 4 seconds; Engine Trouble again for 44 seconds; Plane again for 11 seconds, etc. Skipping several here... We come to “Anxiety” for 23 seconds; Plane for 9 seconds; Plane for 11 seconds; “Cone of Silence” for 19 seconds (is this *Get Smart* or what?!: ); “Indicator” for 36 seconds; Plane for 5 seconds; Engine Trouble for 25 seconds; Plane for 6 seconds; Toby for 9 seconds. In Reel 18 we start off on the cue sheets with “Variation” for 39 seconds, then T.H.A.T.M. (vocal) for 1:06 duration.

Then in Reel 18 we come to the oft-discussed “Giubilo” cue (Reel 18/2) or jubilation (the plane has landed safely!). *Joyfully (con giubilo)* in 3/4 time initially, key signature of three sharps, 124 bars, 4:39 duration. Initially the cue sheets indicate 1:40 duration followed by THATM for 4 seconds, then Giubilo for 2:54 duration. Then we have THATM (Vis. Whistling) for 12 seconds, then BKG. For 18 seconds. Dvd location for Giubilo is 2:19:50. Only the sketch was available for this, I believe—and the handwriting was terrible! It was “Dedicated to Mr. William Wellman.” Instruments play Line 2 A to G# 8ths to A down to E sforzando-marked quarter notes to (Bar 2 in C time) F# sforzando quarter note to E-D 8ths to E-D 8ths (?? Not sure due to the writing) to C#-Line 1 B 8ths to (Bar 3) C# rinforzando quarter note to D-C# 8ths to D-C# 8ths to B-A 8ths. Other instruments play *fff* Line 1 A/Line 2 C# 8ths down to G# 8<sup>th</sup> to A/C# quarter notes to E/A quarter notes to (Bar 2) F#/A to F#/A to F#/A to D/E quarter notes. Etc.

“End Title” Reel 18/3 in Cut time, key signature of one flat, 5 pages, 34 bars, 1:09 duration.

Then there is a High & the Mighty Pop-Dance Version in Cut time (key signature of one flat), arranged by Frank Comstock, 4 pages, 36 bars. Then there is I believe the formal piece arranged by Comstock, 7 pages, 74 bars. I mentioned this one earlier. The trailer (dated June 22, 1954) has “Introductory” for 11 seconds; THATM for 1:24; Tension for 43 seconds, then THATM for 29 seconds. [end session Saturday, March 26, 2011 at 10:20 pm]

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Jet Over the Atlantic (1959) \*

[http://www.lovingtheclassics.com/Jet-Over-the-Atlantic-1960-DVD/prod\\_1337.html](http://www.lovingtheclassics.com/Jet-Over-the-Atlantic-1960-DVD/prod_1337.html)

Just received this made-to-order dvd from LovingTheClassics today (Tuesday, April 26, 2011). My wife and I are watching this black & white film starring Guy Madison and Virginia Mayo now since about 45 minutes ago (before 6 pm). So far so bad! I like seeing the main actors and supporting ones such as George Macready & George Raft, but the script is silly, the acting on sleepy-mode autopilot, and it's rather embarrassing to watch if you're expect *The High & the Mighty!* The director, Byron Haskin, did a far better job on *Robinson Crusoe on Mars* in four or five years, and of course *War of the Worlds*. Time for dinner.... Well, the movie has progressed (very slowly!) for one hour and twenty-five minutes. What a ridiculous movie! Continuity problems are rampant here. One minute you have a very smoky cabin full of panicked passengers. Then the next scene shows no smoke whatsoever! But if wait another minute, you'll see lots of smoke again! Previously there was a raging fire going on in the baggage area and the crew had no clue! Do yourself a favor—don't watch this turkey! Hold your nose—this is a stinker!

-Journey to the Center of the Earth (1959) \*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Journey-Center-Earth-Pat-Boone/dp/B00007JMD8/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293598518&sr=1-2](http://www.amazon.com/Journey-Center-Earth-Pat-Boone/dp/B00007JMD8/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293598518&sr=1-2)

This is a classic 20<sup>th</sup> Century Fox fantasy movie that really had an impact on me when it came out at the impressionable age of nine years old. I already did a Chord Profile analysis of the score (see the link below) and just recently I wrote a special paper on the deleted music and scenes of the movie for the Equinox Journal of Popular Music History:

<http://www.filmscorerundowns.net/herrmann/chordprofile3.pdf>

<http://www.equinoxjournals.com/PMH/issue/current>

I also wrote a Sneak Peek into my paper but I cannot give now the url because I obviously have not updated the Film Score Rundowns site. But be sure to look for that link on the Front Page.

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-The Emperor's Club (1988) \*\*\*

[http://www.amazon.com/Emperors-Club-Full-Screen/dp/B00008NFR5/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1293598598&sr=1-2](http://www.amazon.com/Emperors-Club-Full-Screen/dp/B00008NFR5/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293598598&sr=1-2)

OK quality movie but not very successful at the box office.

-The Day the Earth Stood Still (1951) \*\*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Day-Earth-Stood-Still-Fs/dp/B001F7MSCA/ref=sr\\_1\\_27?s=dvd&ie=UTF8&qid=1293598855&sr=1-27](http://www.amazon.com/Day-Earth-Stood-Still-Fs/dp/B001F7MSCA/ref=sr_1_27?s=dvd&ie=UTF8&qid=1293598855&sr=1-27)

This is a classic sci-fi movie with a classic score by Bernard Herrmann. I already reviewed this two-disc set on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3097>

And here is my rundown analysis:

<http://www.filmscorerundowns.net/herrmann/dess.pdf>

-An Affair To Remember (1957) \*\*\* [music \*\*\*]

[http://www.amazon.com/Affair-Remember-Cary-Grant/dp/B00007JMDF/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293599003&sr=1-2](http://www.amazon.com/Affair-Remember-Cary-Grant/dp/B00007JMDF/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293599003&sr=1-2)

There are people who just love this movie starring Cary Grant and Deborah Kerr, giving it a classic romance status. I like it somewhat. It “looks” good, and the music by Friedhofer is interesting at time (such as when the camera rising up the skyscraper at 1:19:39 after Kerr gets auto-struck) but there were far better Cary Grant romance vehicles such as *Charade* (now that one is a classic for me). Mancini’s music for *Charade* was also far more interesting than Friedhofer’s music for AATR. I never was much of a fan of Friedhofer’s music except here and there with isolated cues. He was a wonderful musical craftsman but he does not even reach second-drawer level for me as Goldsmith, Williams and others have achieved. There is no real distinctive “voice” in his music—unlike the clear-cut unique voice of Steiner, Herrmann, Rozsa, Tiomkin.

-Key Largo (1948) \*\*\* [music \*\*\*]

[http://www.amazon.com/Key-Largo-Keppcase-Humphrey-Bogart/dp/B000FFJYAM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293599062&sr=1-1](http://www.amazon.com/Key-Largo-Keppcase-Humphrey-Bogart/dp/B000FFJYAM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599062&sr=1-1)

-The Rake’s Progress (1975) \* [music \*\*]

[http://www.amazon.com/Stravinsky-Rakes-Progress-Haitink-Glyndebourne/dp/B000A16I2S/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293599126&sr=1-1](http://www.amazon.com/Stravinsky-Rakes-Progress-Haitink-Glyndebourne/dp/B000A16I2S/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293599126&sr=1-1)

Avoid this dvd. Do not buy it. Even Stravinsky’s music is note too noteworthy/

-A Few Good Men (1992) \*\*\*

[http://www.amazon.com/Few-Good-Men-Special/dp/B00005B6JZ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293599321&sr=1-1](http://www.amazon.com/Few-Good-Men-Special/dp/B00005B6JZ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599321&sr=1-1)

This is one of the Few Good Courtroom Movies. The best is *The Verdict*, and then *12 Angry Men*. But if you can’t handle courtroom movies, then you better not buy the dvd!

-The Loretta Young Show: Season 1 (1953) \*\*

[http://www.amazon.com/Loretta-Young-Show-Season/dp/B0007TKOEG/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293599468&sr=1-1](http://www.amazon.com/Loretta-Young-Show-Season/dp/B0007TKOEG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599468&sr=1-1)

-Snows of Kilimanjaro (1952) \*\* 1/2 [music \*\*\* 1/2]  
[http://www.amazon.com/Snows-Kilimanjaro-Gregory-Peck/dp/B000LC4ZD0/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293599561&sr=1-1](http://www.amazon.com/Snows-Kilimanjaro-Gregory-Peck/dp/B000LC4ZD0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599561&sr=1-1)  
[reviewed Independence Day 2011]

This is a rather un-fascinating (Frank Thompson in his co-commentary track states it is “fascinating”!) adaptation of Hemingway’s short work. I am not much of a fan of Hemingway, so any adaptation would not particularly interest me. The only fascinating part of this bleak movie (it’s saving grace) is the inclusion of Bernard Herrmann’s music. The commentators at around 24 minutes into the movie discuss Herrmann’s music only very briefly. Watching people like the Gregory Peck and Susan Hayward characters carrying their big guns and killing innocent animals for “sport” is rather sickening. That alone turned me off in trying to appreciate this picture. Hemingway is such a depressing writer, and this is to be expected since he ended up committing suicide!

I worked a bit on written score but not entirely, so I am not sure if I will ever do a rundown treatment of it.

The “Overture” has the tempo-marking of *Allegro con molto agitato* in 6/8 time. Quarter note = 88. All violins and violas sound *ff sempre* Line 1 D rinforzando 16<sup>th</sup> legato to F-Gb-G-Gb-F 16ths to another such figure of Db-F-Gb-G-Gb-F to (Bar 2) rinforzando initial note A-Bb-A-Ab-A-Ab to G-Ab-G-F#-G-F# to (Bar 3) F-Gb-F-Eb-C-Eb 16ths figure played twice, and so on. Celli in Bar 1 pluck *pizz sff* small octave Bb/Line 1 Db quarter notes (followed by an 8<sup>th</sup> rest) to same Bb/Db quarter notes (followed by an 8<sup>th</sup> rest) to (Bar 2) Db/F quarter notes (followed by an 8<sup>th</sup> rest) to “2” duplet value Db/F to same Db/F 8ths to (Bar 3) middle C/Eb quarter notes (followed by an 8<sup>th</sup> rest) to same C/Eb quarter notes followed by an 8<sup>th</sup> rest. CB pluck pizzicato on the same initial quarter notes as the VC but followed by rests for the rest of each bar. The piccolo, flutes and clarinets I-II are *col* the violins and violas but played an octave higher register. Clarinets III-IV are *col* the violins and violas. Two oboes play *sff* > Line 1 Bb/Line 2 Db rinforzando-marked dotted quarter notes tied to quarter notes (followed by an 8<sup>th</sup> rest) to (Bar 2) Line 2 Db/ F tied notes in the same pattern to (Bar 3) C/Eb tied notes. Bassoons play as the oboes but an octave lower register. Stopped ( + ) horns I-II play *sff* > small octave Bb/Line 1 Db [written Line 1 F/Ab] dotted quarter notes tied to 8<sup>th</sup> notes (followed by a quarter rest) to (Bar 2) Line 1 Db/F [written Line 1 Ab/Line 2 C] tied notes in that pattern to (Bar 3) C/Eb tied notes. Horns III-IV are not stopped (*nat*) but play *sff* small octave Bb/Line 1 Db rinforzando 8ths (followed by a quarter rest) to Bb/Db rinforzando 8ths once again (followed by a quarter rest) to (Bar 2) Db/F 8ths (followed by a quarter rest) to “2” duplet value rinforzando 8<sup>th</sup> note dyads Db/F-Db/F. Harp I plays *ff* Line 1 Bb/Line 2 Db dotted quarter notes let vibrate extending curve lines (followed by a quarter and 8<sup>th</sup> rest) to (Bar 2) Line 2 Db/F dotted half notes, and so on. Harp II plays this an octave lower register. Etc.

“The Lake” cue (*Lento* in 3/2 time) is only two bars in length for Reel 1/3. Only *sords* (muted) strings play. All violins play *p* < small octave A half note legato up to Line 1 C# down to small octave A half notes up to (end Bar 2) Line 1 D# dotted whole note

decreasing hairpin and held fermata. Violas are silent in Bar 1. After a quarter and 8<sup>th</sup> rest in Bar 2, violas play *f* > small octave F rinforzando 8<sup>th</sup> to same F whole note decreasing and held fermata. Cello and contrabasses (VC/CB) play *pp* < Great octave F dotted whole note legato up to (Bar 2) B dotted whole note decreasing hairpin and held fermata. The end chord is the B maj b 5 (B/D#/F).

“The Jungle” [Reel 1/4-2/1] *Lento* in 6/8 time. Flute I, after an initial 8<sup>th</sup> rest, sounds *pp* Line 2 F legato down to Line 1 Bb 8ths (crossbeam connected) up to F-Eb-Cb legato slur 8ths. This is repeated in Bar 2 but Bar 2 was crossed out by Herrmann. After an 8<sup>th</sup> rest in Bar 3, the piccolo takes over with the exact same notes and pattern (repeated next bar). Then the flutes return in Bars 5-6 to repeat Bar 1. After an 8<sup>th</sup> rest in Bar 3, the oboe plays *pp* < > Line 2 Gb quarter note tied to dotted quarter note legato to (Bar 4) F dotted half note. After an 8<sup>th</sup> rest in Bar 5, the oboe plays Line 2 Eb quarter note tied to dotted quarter note to (Bar 6) F dotted half note. Flute I plays the same as the oboe but an octave lower register. After an 8<sup>th</sup> rest in Bar 3, clarinet I plays *pp* the same notes as the piccolo (but of course transposed since this is a Bb instrument). So we find Line 2 F [written G] 8<sup>th</sup> down to Line 1 Bb [written Line 2 C] 8<sup>th</sup>, and so forth. Back in Bar 1, the vibe sounds *ppp* Line 1 Bb dotted half note let vibrate extending curve line (repeated thru Bar 6). The Ancient Cymbal (Bb) plays *ppp* Line 2 Bb dotted half note let vibrate (repeated thru Bar 6). Strings are *sords* (muted). Violins I are *divisi*. The bottom line has a whole rest but the top line of violins I play *pp* Line 3 Bb [written Line 2 but *8va* ottava above the notes) dotted half note tied to 8<sup>th</sup> note in Bar 2 (followed by rests) But then the bottom line violins I in bar 2 play Line 3 Bb dotted half note tied to 8<sup>th</sup> next bar followed by rests (then top line violins return on Bb dotted half note tied to 8<sup>th</sup> next bar), and so on. Violas (*div*) play small octave and Line 1 Bb dotted half notes tied to 8<sup>th</sup> notes next bar (followed by rests) and repeated in Bars 3-4 and 5-6. In Bar 2, *divisi* cello play *pp* small octave and Line 1 Bb dotted half notes tied to 8ths next bar (followed by rests) and repeated in Bars 4-5 to (Bar 6) Bb dotted half notes. In Bar 7, harp I is *arpeggiando mf* on Contra-octave Bb/Great octave F/small octave D dotted half notes (repeated in Bar 9), while harp II plays *mf* just Contra-octave Bb dotted half note let vibrate. *Sords* horns in Bar 7, after an initial 8<sup>th</sup> rest, play *pp* < > small octave and Line 1 Bb [written Lines 1 & 2 F] quarter notes tied to dotted quarter notes legato to (Bar 8) Ab [written Eb] dotted half notes decreasing hairpin. Repeat Bar 7 in Bar 9 to (Bar 10) small octave and Line 1 Gb [written Db] dotted half notes. In Bar 7, piccolo I repeats Bar 3 (repeated in Bar 9). Flute I in Bar 8 repeats Bar 1 (repeated in Bar 10). Etc.

“The Tent” [Reel 2/pt 3] starts on page 25 of this total score. By the way, the microfilm indicates that pages 28 thru 43 are missing. I researched the score briefly as the actual autograph pages, so I’ll try to dig those other hand0-copies and notes to see if those pages were available. *Lento* in 6/8 time, the piccolo and flute play *pp* Line 1 Bb dotted half note (repeated in Bar 3, and repeated in Bars 5 & 7 but an octave higher register in Bars 5 & 7). The alto flute plays small octave Bb [written Line 1 Eb] dotted half note (repeated in Bar 3, and then an octave higher in Bars 5 & 7). In Bar 2, the oboe plays Line 2 Bb dotted half note *pp* (repeated in Bars 4, 6 & 8). The English horn plays Line 1 BB [written Line 2 F] dotted half note (repeated every other bar as indicated). Two clarinets and two bass clarinets play small octave GB [written Ab] dotted half note,

returning in Bar 4 on middle Cb [written Db] dotted half note. They return in Bar 6 on small octave Gb dotted half note, and then in Bar 8 on small octave BB [written Line 1 C] dotted half note. Fags are silent in this section. Harp I is arpeggiando *mf* on Contra-octave Bb/Great octave F/small octave D dotted half notes repeated every other bar thru Bar 7. Harp II simply sounds the Contra-octave Bb notes. The vibe sounds *ppp* Line 2 Bb dotted half note let vibrate down to (Bar 2) Line 1 Bb dotted half notes (repeated in Bars 4, 6, 8). The Ancient cymbal plays Line 2 Bb dotted half note, repeated in Bars 3, 5, 7. After an 8<sup>th</sup> rest in Bar 1, *sord* violins I play *pp* Line 3 F legato down to Line 2 Bb 8ths (crossbeam connected) up to Line 3 F-Eb-Cb legato 8ths (repeated in Bars 3, 5 & 7). Muted violins II play the same notes in Bar 1 and also Bar 2, repeated in Bars 4, 5, 7 & 8. CB in Bar 1 play *divisi* and *p* > Great octave Bb/small octave F/Line 1 D dotted half notes (repeated in the odd bars thru Bar 7). After an 8<sup>th</sup> rest in Bar 2, violas (in the treble clef) play *pp* Line 2 F down to Line 1 Bb 8ths up to F-Eb-Cb 8ths (repeated in Bar 3 and also in Bars 5, 6 & 8). Celli are silent until Bar 9. In Bar 9 in 4/8 time (*piu mosso*), *divisi* celli play *pp* Great octave and small octave Eb half notes legato to (Bar 10) D half notes. *Divisi* violas in Bar 9 (normal alto clef) Line 1 Gb/Bb dotted quarter notes (followed by an 8<sup>th</sup> rest) and repeated next bar. *Sords* horns I-II play *pp* > Line 1 Gb/Bb [written Line 2 Db/F] dotted quarter notes (followed by an 8<sup>th</sup> rest) returning in Bar 11 on Fb/Ab (as the violas here) dotted quarter notes followed by an 8<sup>th</sup> rest. In Bar 10, “C” trumpets in cup mutes play *pp* > Line 1 Gb/Bb dotted quarter notes (followed by an 8<sup>th</sup> rest), returning in Bar 12 on Fb/Ab dotted quarter notes. Violins I in Bar 9 play *pp* < Line 1 Bb 8<sup>th</sup> up to Gb 8<sup>th</sup> tied to 8<sup>th</sup> note down to Line 1 A 8<sup>th</sup> to (Bar 10) Line 1 Bb dotted quarter note to A 8<sup>th</sup> to (Bar 11) Ab 8<sup>th</sup> up to Line 2 Eb 8<sup>th</sup> tied to 8<sup>th</sup> note down to Line 1 G 8<sup>th</sup> to (Bar 12) Ab dotted quarter note to G 8<sup>th</sup>. In Bar 10, violins II play the same notes of violins I in Bar 9 to (Bar 11) Line 1 Ab dotted quarter note to G 8<sup>th</sup>. Etc.

“Sunrise” [Reel 3/pt 6] has the tempo-marking of *Slowly* in C time. The length is 7 bars, 29 and a third seconds duration. The English horn and horn I play the lyric line *p* < on small octave A [written Line 1 E] quarter note to middle C [written C] half note back down to A quarter note up to (Bar 2) G [written Line 2 D] half note decrescendo down to E [written B] half note to (Bar 3) small octave Bb [written Line 1 F] quarter note to D [written A] half note to Bb quarter note up to (Bar 4) Gb down to Eb half notes to (Bar 5) D whole note > *pp*. The high and low Indian drums sound *pp* 8<sup>th</sup> notes (notated on the bottom space of the staff) thru Bar 4 to (Bars 5-6) eight more 8ths but notated on the second space from the top to (end Bar 7) 8<sup>th</sup> note followed by rests. Clarinets in Bar 1 play *p* < > small octave E/F whole notes to (Bar 2) unison E [written F#] whole note to (Bar 3) D/E whole notes to (Bar 4) unison Eb whole note. Bass clarinets play unison small octave A [written B] whole note to (Bar 2) small octave E/B whole notes decrescendo to (Bar 3) unison G whole note to (Bar 4) Eb/Bb whole notes. In Bar 5, three flutes show up to play *pp* Line 2 D/F#/B half notes legato to C/F/A half notes to (Bar 6) Line 1 A/Line 2 C/F half notes to Line 2 D#/F#/B half notes Fags show up in Bar 5 on small octave B/Line 1 B half notes to C half notes to (Bar 6) Lines 1 & 2 F half notes to B half notes. “C” trumpets in cup mutes play *pp* Line 1 B/Line 2 D/F# half notes to A/Line 2 C/F half notes to (Bar 6) F/A/Line 2 C half notes to B/Line 2 D#/F half notes. In Bar 5, *sords* celli (*divisi*) play *pp* Great octave F#/small octave D half notes legato up to C/A half notes to (Bar 6) F/middle C half notes to F#/B half notes tied to whole notes

next bar > *ppp*. Muted CB in Bar 5 are divisi (not double-stopped) playing Great octave and small octave B half notes legato up to small octave and Line 1 F half notes to (Bar 6) unison small octave A half note to B half note tied to whole note in end Bar 7 held fermata and decrescendo *ppp*. After a half rest in Bar 6, four muted and divisi violas play Line 1 B/Line 2 D#/F#/B half notes (B maj) tied to whole notes held fermata next bar. After a quarter rest in Bar 7, Herrmann intended to have the muted horn play middle C quarter note to small octave B half note held fermata *pp* < >. However, Herrmann later changed his mind and crossed out the notes.

End of cue.

The “Adagietto” cue [Reel 4/pt 2] starts on the dvd at 00:35:46 when the Ava Gardner character tells the Torin Thatcher character that she is going to have a baby. The tempo-marking is *Adagietto e mesto* in  $\frac{3}{4}$  time. We have 8 violins I (*sords*), 6 violins II, the rest of the muted strings, harp. The violins in Bar 1 sound *tendermente pp* < > Line 1 Cb half note legato up to Bb quarter note to (Bar 2 in C time) Ab quarter note to Gb half note (decrescendo hairpin here) to Eb quarter note (start crescendo hairpin) to (Bar 3) F to Eb half notes decrescendo. Bottom staff violins in Bar 2 play *pp* < > Line 1 Eb whole note to (Bar 3) small octave Bb whole note. Violas top staff in Bar 2 play small octave Gb whole note to (Bar 3) F to Eb half notes while the bottom staff violas play Eb whole note to Gb whole note. Muted celli in Bar 2 play Great octave Ab/small octave Eb whole notes to (Bar 3) Great octave Eb/Bb whole notes. CB and harp are silent here.

“The Silence” cue (Reel 5/1), *Lento* in  $\frac{2}{2}$  time, starts at 00:40:16. Flute I is trill on Line 2 F# dotted half note (to G) tied to “3” triplet value 8<sup>th</sup> to E-F# triplet 8ths to (Bar 2) A half note (followed by a half rest). Flute II in Bar 2 is flutter on that Line 2 A dotted half note (followed by a quarter rest). The piccolo and oboe I play in Bar 1 *sempre pp* Line 2 F# whole note legato to (Bar 2) E to D half notes to (Bar 3) F# whole note to (Bar 4) D whole note. After a quarter rest in Bar 1, oboe II plays *pp* Line 2 F# down to D staccato 8<sup>th</sup> notes (followed by a quarter rest) to F#-D staccato 8ths once again (repeated thru Bar 6). After a quarter rest in Bar 1, clarinets I-II play *pp* Line 1 A/Line 2 F# 8ths legato to B/D 8ths (repeat the pattern in this bar and in Bar 2). Clarinet III plays small octave D whole note tied to dotted half note next bar (followed by a quarter rest) to (Bar 3) G whole note tied to dotted half note next bar. Bass clarinets play small octave D/A whole notes tied to dotted half notes next bar to (Bar 3) G/Line 1 D whole notes tied to dotted half notes next bar. Fags play small octave A/Line 1 F# whole notes to (Bar 2) B/D dotted half notes (followed by a quarter rest). Open horns I-II play *pp* small octave A/Line 1 F# 8ths to B/D 8ths tied to quarter notes (followed by a half rest) and repeated next bar. After a half rest in Bar 1, *sords* horns III-IV play the same notes as horns I-II (repeated next bar). After a quarter rest in Bar 1, the small triangle sounds *pp* a quarter note followed by rests (repeated thru Bar 10 at least). The maracas play *pp* an x-headed quarter note followed by rests (repeated). The gourd/guira play on the two end beats as a gliss I believe. Two cymbals play a quarter note followed by rests. Harps are contrary motion. Harp I plays *pp* descending 8<sup>th</sup> notes Line 1 F#-D-small octave B-A (crossbeam connected) to ascending A-B-Line 1 D-F# (repeated next bar). Harp II plays ascending 8ths Great octave D-A-small octave D-F# to descending F#-D-A-D 8ths. The celeste is trill on small octave F# dotted half note (to G) followed by a quarter rest, repeated in Bars

3 & 5. Violins I play Line 3 F# whole note legato to (Bar 2) E to D half notes to (Bar 3) F# whole note to (Bar 4) D whole note. Violins II (also muted) play this an octave lower register. *Sords* violas top line play *pp* Line 1 F# down to D up to F# down to D legato 8ths (crossbeam connected) to F#-D-F#-D 8ths again (repeated next bar). The bottom line of the violas play small octave A-B-A-B 8ths to A-B-A-B 8ths. Muted VC play Great octave and small octave D whole notes tied to dotted half notes next bar (followed by a quarter rest). CB play Great octave and small octave A whole notes tied to dotted half notes next bar. Etc.

“The Fall” [Reel 5/2] has the tempo-marking of *Slowly* in 6/4 time. After an 8<sup>th</sup> rest in Bar 1, all violins play *mf* > Line 2 F# 8<sup>th</sup> tied to quarter note to F to E quarter notes down to Line 1 B half note to (Bar 2) < after an 8<sup>th</sup> rest, E 8<sup>th</sup> tied to quarter note to D# to D quarter notes down to Line 1 A half note decrescendo to (Bar 3), after an 8<sup>th</sup> rest, Line 2 C 8<sup>th</sup> tied to quarter note to Line 1 B to A quarter notes down to D# half note to (Bar 4), after an 8<sup>th</sup> rest, G 8<sup>th</sup> tied to quarter note to F#-F quarter notes to same F half note to (Bar 5 in 5/4 time) E quarter note. Then *accell* violins I play Line 2 (violins II an octave lower register) D#-E legato 8ths to F#-G 8ths to “3” triplet value 8ths A#-B-A to Line 3 D#-E-D# 8ths to (Bar 6 in C time) F# quarter note tied to triplet value 8<sup>th</sup> to F-E triplet 8ths up to B quarter note tied to triplet value 8<sup>th</sup> to A#-B triplet 8ths, and so on. Violas play this an octave lower register. VC play *mf* > Great octave E dotted half note tied to half note (followed by a quarter rest) to (Bar 2) F# dotted half note tied to half note to (Bar 3) B tied notes down to (Bar 4) Eb dotted half note legato up to B half note (followed by a quarter rest) to (Bar 5) Bb dotted half note tied to dotted half note. CB play the same in Bars 1-3 to (Bar 4) Great octave and small octave Eb dotted half notes to unison Great octave B half note (followed by a quarter rest). After a quarter rest in Bar 1, Pos play *p* < > small octave G/B/Line 1 E half notes tied to half notes (followed by a quarter rest) to (Bar 2) F#/A/Line 1 D tied half notes in the same pattern down to (Bar 3) C/Eb/A tied half notes in the same pattern to (Bar 4) Eb/A/middle C tied notes. Two oboes play as the violins to the beginning of Bar 5, and the English horn (but an octave lower register). After a quarter rest, clarinets play small octave G/B/Line 1 E half notes tied to half notes next bar (see Pos pattern). Two bass clarinets play *f* > small octave E [written F#] dotted half note tied to half note (followed by a quarter rest) to (Bar 2) F# tied notes to (Bar 3) B tied notes down to (Bar 4) Eb tied notes in the same pattern to (Bar 5) Bb dotted half note tied to dotted half note. Etc.

The “Sorrow” cue [Reel 5/3] is when Harry (Peck) goes into the hospital room to see Ava Gardner after her “accident” (when she loses the baby) starts at 00:46:54. The muted strings play in the first seven bars but Herrmann originally also orchestrated here the woodwinds for the first four bars but later crossed them off (and all of Bars 8-9). The flutes and clarinets were supposed to play in those bars but evidently the scene was shorted in the final edit. *Slowly* in C time, violins I are divided into two staves (as also violins II and violas). Top staff violins I (*sords*) play *ff* > Line 2 B quarter note legato up to Line 3 F# quarter note to E half note down to (Bar 2) Line 2 G up to B quarter notes to Bb half note down to (Bar 3) A up to Line 3 E quarter notes to Eb half note down to (Bar 4) F up to A quarter notes to G# half note to (Bar 5) F quarter note up to Line 3 D half note to C quarter note down to (Bar 6) Line 2 F quarter note up to B half note to A

quarter note to (Bar 7) F# quarter note to G half note > *pp* (followed by a quarter rest). Bottom staff violins I play Line 2 G up to Line 3 D quarter notes to C half note to (Bar 2) Line 2 E up to G quarter notes to Gb half note to (Bar 3) F up to Line 3 C quarter notes to Cb half note down to (Bar 4) D up to F quarter notes to E half note to (Bar 5) D quarter note up to B half note to A quarter note down to (Bar 6) D quarter note up to G half note to F quarter note down to (Bar 7) D# quarter note to E half note. Muted violins II play the same but an octave lower register. The same applies for the violas thru Bar 4 (then violas are silent in Bars 5 thru most of 9). Muted celli in Bar 1 play *ff* > small octave G/B up to Line 1 D/F# quarter notes to C/E half notes down to (Bar 2) E/G to G/B quarter notes to Gb/Bb half notes. Then VC are silent until Bar 10. CB are silent until Bar 10.

“The Awakening” cue [Reel 6/3] starts at 00:55:09. *Largo (molto pesante)* in C time, all 14 violins (8 violins I, 6 violins II) and violas play *ff* Line 2 B rinforzando-marked quarter note tied to 8<sup>th</sup> note up to Line 3 C rinforzando 16<sup>th</sup> down to B 16<sup>th</sup> to another of the same four-note figure, etc. VC play Great octave F# quarter note tied to 8<sup>th</sup> note to G-F# 16ths to G# quarter note tied to 8<sup>th</sup> note to A-G# 16ths. CB play this written an octave higher register. Flutes I-II play Lines 2 & 3 F# half notes to F half notes to (Bar 2) E down to Lines 1 & 2 B half notes. Etc. Flute III plays Line 2 B whole note to (Bar 2) BB half note legato down to F half note. Oboe I plays as flute III pretty much. Oboe II plays as flute II. Clarinets I-II play Lines 1 & 2 B whole notes to (Bar 2) BB half notes to B/F quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Clarinet III plays Line 2 F# to F half notes to (Bar 2) E half note down to Line 1 F# quarter note tied to 8<sup>th</sup> note. Bass clarinets play *ff* small octave F#/B half notes to G#/Line 1 D half notes in bar 1, and so on. Fags play Contra-octave B/Great octave F# half notes to Great octave D/G# half notes. Two horns play Great octave B half note to small octave D half note to (Bar 2) G half note to B quarter note tied to 8<sup>th</sup> note. “C” trumpet I plays Line 2 F# to F half notes while trumpet II plays Line 2 D whole note, and trumpet III on Line 1 B whole note. Muted Pos I plays small octave F# to G# half notes to (Bar 2) G to B half notes. Pos II plays *sff* small octave D whole note to (Bar 2) E to D half notes. Pos III plays Great octave B whole note to (Bar 2) small octave C# down to Great octave G# half notes. Harp I plays *sff* Contra-octave B/Great octave F#/B half notes let vibrate (followed by a half rest) while harp II plays the same. Etc.

The “Siesta” cue [Reel 6/4] is the shave scene from the native on Harry Street, starting at 00:57:50. *Larghetto* in 6/8 time, and after an 8<sup>th</sup> rest in Bar 1, the solo flute sounds *pp* Line 2 F legato down to Line 1 Bb 8ths (crossbeam connected) up to F-Db-Cb 8ths (crossbeam connected). The piccolo in Bar 2 takes over the short phrase in exactly the same manner and notes, and then clarinet I takes over the exact same way in Bar 3. Then in Bar 4 clarinets II-III and bass clarinets I-II in *sub tone* play *ppp* small octave B [written Line 1 C#] dotted quarter note up to F [written G] dotted quarter note down to (Bar 5) small octave Ab to Bb [written Bb-middle C] dotted quarter notes all under the legato slur. Trombones in cup mutes in Bar 2 play *ppp* < > small octave Bb/Line 1 Db/F dotted quarter notes to Cb/Eb/Gb dotted quarter notes to (Bar 3) Bb/D/F dotted half notes. Muted violins I top staff in Bar 1 play *ppp* Line 2 Bb dotted half note up to (Bar 2) Line 3 Bb dotted half note tied to dotted half note next bar. Top staff violins II play the same except silent in Bar 3. Bottom staff violins II in Bar 1 play Line 2 Bb dotted half

note tied to next two bars. Bottom staff violins I in Bar 2 play Line 2 Bb dotted half note up to (Bar 3) Line 3 Bb dotted half note. Harp I in Bar 3 is arpeggiando *mf* on Contra-octave Bb/Great octave F/small octave D dotted half notes. Harp II here play Contra-octave A grace note to Bb dotted half note. In Bar 4 the Ancient cymbal sounds *pp* Line 2 Bb dotted half note. Flutes in Bar 4 play *ppp* Lines 1 & 2 Bb dotted half notes tied to next bar, while the piccolo here plays Line 1 Bb tied dotted half notes. Etc.

The “1<sup>st</sup> Barcarole” cue [Reel 7/1] starts at 00:59:10 on the dvd. *Moderato* in 6/8 time, this scene is when Harry reminiscences about “one woman”, the Lady in the Red Hat. This time we have a key signature (4 sharps). I believe this cue was self-borrowed from an Ellery Queen mystery from 1939 (I’ll double-check later). Eight violins I play *molto contabile p* < Line 3 E/G# dotted quarter notes to C#/E dotted quarter notes to (Bar 2) Line 2 B/Line 3 D# to C#/E to B/D# quarter notes to (Bar 3) A/C# quarter notes to same A/C# half notes. Six violins II play this an octave lower register, as also the violas. Four divisi celli play Great octave E/B/small octave E/G# dotted half notes tied to dotted half notes next bar to (Bar 3) A/small octave E/F#/A dotted half notes tied to next bar. Three divisi CB play Great octave E/B/small octave G# dotted half notes tied to dotted quarter notes next bar (followed by rests0 to (Bar 3) A/small octave E/A dotted half notes tied to dotted quarter notes next bar. The celeste (or keyed glock) play as the combined violins. The small triangle sounds *ppp* a dotted quarter note (notated on the top space of the staff) followed by rests (repeated next two bars). Harp I plays *pp* ascending 16ths small octave E-F#-G#-B-Line 1 C#-E to descending F#-E-C#-B-G#-F# 16ths (repeated next bar). Harp II plays Great octave E up to B to small octave E-F#-G#-B 16ths to descending C#-B-G#-F#-E-Great octave B. *Sords* Pos in Bar 1 play *pp* > Great octave B/small octave E/G# (E maj 2<sup>nd</sup> inversion) dotted half notes, returning in Bar 3 on Great octave A/small octave E/F# dotted half notes. Muted “C” trumpets in Bar 2 play middle C#/E/G# dotted half notes *pp* >. Horns in Bar 1 play *pp* small octave B/middle C#/E/G# dotted half notes tied to dotted quarter notes next bar. Fags play small octave E/G# dotted half notes tied to dotted quarter notes next bar. The bass clarinet plays small octave E dotted half note tied to dotted quarter note next bar. Flutes I-II in Bar 1 play *pp* ascending 16ths Line 1 E-F#-G#-B-Line 2 C#-E to descending 16ths F#-E-C#-Line 1 B-G#-F#. Clarinets I-II play this an octave lower register. Clarinets III-IV in Bar 2 temporarily take over on the same notes (same for flute III and flute II). Etc.

“Barcarole II” (“frigid Liz” comment) starts at 1:01:08 as the elusive lady swims away from Harry. Bars 3 thru 10 repeat the previous Barcarole Bars 1 thru 8. In Bar 1, harp II plays *pp* ascending 16ths Great octave E\_B-small octave E-F#-G#-B to descending C#-B-G#-F#-E-C# (repeated next bar). Harp I in Bar 2 plays small octave E-F#-G#-B-Line 1 C#-E 16ths to descending F#-E-C#-B-G#-E. VC play a dynamic build of succeeding notes. So cello IV plays Great octave E dotted half note tied to dotted half note in Bar 2 and to next two bars. After a quarter and 8<sup>th</sup> rest in Bar 1, cello III plays Great octave B dotted quarter note tied to dotted half notes next two bars. In bar 2 cello II plays small octave E dotted half note tied to next two bars. After a quarter and 8<sup>th</sup> rest in Bar 2, cello I plays small octave B dotted quarter note tied to dotted half notes in Bars 3-4. Etc.

“Interlude” [Reel 7/4] *Slowly* in 6/8 time, 17 bars, 40 seconds. The first four bars repeat the pattern given in “The Jungle” and “The Tent.” So, after an initial 8<sup>th</sup> rest, oboe I plays *pp* Line 2 F down to Line 1 Bb 8ths up to Line 2 F-Eb-Cb 8ths followed by the same pattern in Bar 2 by oboe II. The piccolo plays *ppp* Line 2 Bb dotted half note (repeated in Bar 3). The clarinet and bass clarinet in bar 2 plays *pp* Line 1 Gb down to F dotted quarter notes legato down to (Bar 3) small octave Ab to Bb dotted quarter notes. The harp is arpeggiando on Contra-octave Bb/Great octave F/small octave D dotted half notes. The vib plays *ppp* Line 1 Bb dotted half note up to (Bar 2) Line 2 Bb dotted half note down to (Bar 3) Line 1 Bb dotted half note. Violas in Bar 1 play as the vib. CB play *sords* Great octave Bb/small octave F/Line 1 D dotted half notes.

In Bar 5 in 2/4 time, all fourteen violins play *pp dolce* Line 2 A/Line 3 F# 8ths legato down to F#/D 8ths up to G/Line 3 E down to Line 2 E/Line 3 C# 8ths to (Bar 6) Line 2 F#/Line 23 D down to D/B 8ths to C#/A quarter notes. Two flutes and celeste play the same. The other woodwinds are now *tacet al fine*. VC play *pp* Great octave D/small octave D half notes tied to half notes next bar to (Bar 7) unison Great octave D half note tied to next bar. Also in Bar 7, violas play small octave D half note tied to next bar. And the harp in Bar 7 play *mf* Contra-octave B grace note to same B half note let vibrate. Etc.

“Interlude II” [Reel 8/1] *Allegro molto appassionato* in 9/8 time. In the grace bar, three flutes and 14 violins play *ff* Line 2 E 8<sup>th</sup> up to (Bar 1) Line 3 D quarter note down to Line 2 Bb 8<sup>th</sup> down to G quarter note up to Bb 8<sup>th</sup> up to Line 3 E rinforzando quarter note down to C# 8<sup>th</sup> to (Bar 2) D rinforzando quarter note down to Line 2 Bb 8<sup>th</sup> down to G quarter note up to Bb 8<sup>th</sup> up to “3” triplet 8ths Line 3 E-G-F, an so on. VC and Fags in Bar 1 play *f < ff* Line 1 C/E dotted half notes to D/F rinforzando dotted quarter notes (repeated next bar). Violas in Bar 1 play Line 1 F/Bb dotted half notes to Ab/B rinforzando dotted quarter notes (repeated in Bar 2). Oboes in Bar 1 play Line 2 E/G dotted half notes to F/Ab rinforzando dotted quarter notes. Clarinets and horns also play here. Etc.

“The Letter” [Reel 8/2] *Slowly* in C time, 18 bars, 47 seconds. In Bar 1, the solo oboe plays *p patetico* Line 2 F# quarter note tied to “3” triplet value 8<sup>th</sup> to F to E triplet value 8ths down to Line 1 B quarter note tied to triplet value 8<sup>th</sup> to A#-B triplet 8ths up to (Bar 2) E quarter note tied to triplet value 8<sup>th</sup> to D#-D triplet 8ths down to Line 1 A quarter note tied to triplet value 8<sup>th</sup> (followed by a triplet value quarter rest). The harp is arpeggiando (vertical wavy line rolled chord) *pp* on Great octave E/B/small octave E/G/B/Line 1 E/F# half notes (followed by a half rest) to (Bar 2) Great octave F#/small octave D/F#/A/middle C#/D half notes (followed by a half rest). Six *sords* violins II are bowed trem *pp* on Line 1 G/B whole notes to (Bar 2) F#/A whole notes. Muted violas are bowed trem on small octave B/E whole notes to (Bar 2) A/Line 1 D whole notes. Muted celli are bowed trem on small octave E/G whole notes to (Bar 2) F#/A whole notes. At the end of Bar 2, top staff violins I play *espr pp < “3”* triplet value 8<sup>th</sup> notes Line 1 G#-A to (Bar 3 in 3/4 time, *Moderato*) Bb quarter note down to G quarter notes decrescendo hairpin (followed by a quarter rest). Bottom staff violins I (I believe 4) play in Bar 3 Line 1 Eb/Bb quarter notes to unison G dotted quarter note to Ab 8<sup>th</sup> to (Bar 4) Line 2 CB dotted half note. Top staff violins II (no longer bowed trem effect) play in Bar 3 Line 1

Eb dotted half note tied to quarter note next bar to D to Eb quarter notes up to (Bar 5) Bb down to G quarter notes (followed by a quarter rest). Bottom staff violins II play in Bar 3 Line 1 Cb dotted half note to (Bar 4) Eb dotted half note to (Bar 5) D dotted half note. Top staff violas play in Bar 3 middle CB dotted half note to (Bar 4) Eb quarter note (followed by two quarter rests). Bottom staff violas play small octave F dotted half note up to (Bar 4) Cb dotted half note down to (Bar 5) F dotted half note. Top staff VC in Bar 3 play small octave F dotted half note up to (Bar 4) Cb quarter note (followed by two quarter rests). Bottom staff VC play small octave DV dotted half note up to (Bar 4) F dotted half note. Etc.

“Departure” [Reel 8/3] *Slow* in 3/2 time, 8 bars, 30 seconds duration. All fourteen violins (not indicated *sords* this time) play *pp* < small octave A up to Line 1 C# down to A half notes legato to (Bar 2) Line 1 D# dotted whole note *ff* > to (Bar 3) A up to C down to A half notes to (Bar 4) small octave Ab dotted whole note. Four clarinets play the same except the notes in Bars 2 & 4 are whole notes (followed by a half rest) rather than dotted whole notes. VC/CB play *pp* < *ff* > Great octave F dotted whole note legato up to (Bar 2) B whole note (followed by a half rest) and repeated in Bars 3-4. The timp is trill rolled *pp* < *sf* on Great octave F dotted whole note to (Bar 2) B rinforzando-marked quarter note (followed by a quarter and two half rests) and repeated next two bars. Bass clarinets play small octave F [written G] dotted whole note *pp* < to (Bar 2) B whole note *fff* > (followed by a half rest) and repeated next two bars. Fags play Great octave and small octave F dotted whole notes to (Bar 2) unison Great octave B whole note (followed by a half rest) and repeated next two bars. After a half and quarter rest in Bar 2, two horns are stopped ( + ) *ff* > on small octave F [written Line 1 C] rinforzando quarter note to same F half note. In Bar 4 they play this pattern on small octave D [written A] quarter note to half note. Etc.

“Madrid” [Reel 8/4] *Moderato* in Cut time, 8 bars, 10 seconds. This is page 70 on the total score. Incidentally, pages 71-75 are “missing” (as indicated on the microfilm). The oboe sounds *fff* > Line 1 E dotted half note (followed by a quarter rest) and repeated thru Bar 8. The English horn plays small octave E [written small octave B] E dotted half note thru Bar 8 as well. Clarinets play small octave G#/B/Line 1 E dotted half notes (followed by a quarter rest) and repeated to end of cue. Stopped horns I-II play small octave G#/B [written Line 1 D#/F#] dotted half notes in this same pattern. The tenor drum sounds *fff* > a trem roll on a dotted half note in the same repeat pattern, as also the snare drum. After a half rest in Bar 1, bass clarinets play *fff* small octave D/F half notes tied to (Bar 2) quarter notes (followed by a quarter rest) to same D/F half notes tied to quarter notes next bar, and so forth to end of cue. Fags play the same pattern on Contra-octave and Great octave Bb notes. Pos play the same on Great octave D/F/Bb notes. Celli play the same on Great octave D/Bb notes, and CB on Great octave Bb/small octave F. After a half rest in Bar 1, the timp is trill rolled *f* > *pp* on Great octave Bb half note (repeat thru Bar 8). After a half rest, the bass drum sounds forte a quarter note (notated on the bottom space of the staff) followed by a quarter rest, and repeated to end of cue. That’s it!

“The River” cue [Reel 10/3] is quite pretty starting on the dvd at 1:26:59. *Lento* in C time, the harps play a series of 32<sup>nd</sup> note figures (8 per figure) *ppp*. The violins are fingered trem *sur la touché* on half note figures. The English Horn/2 horns/ 3 “C” trumpets solo play the lonely “melody” or lyric phrasing *pp triste* on Line 1 E [written Line 1 B for the E>H. and horns] half note up to B [written Line 2 F#] half note to (Bar 2) A [written E] dotted half note decrescendo back down to E quarter note to (Bar 3) “3” triplet value same E whole note to D triplet value half note to (Bar 4) E dotted half note. Two *sords* horns play the same notes and figures. As given three “C” trumpets (*sords*) play the same. Three muted trombones play *pp* Great octave F/small octave C/A whole notes to (Bar 2) small octave F/A/Line 1 D (D min) dotted half notes decrescendo hairpin. The small cymbal is rolled *ppp* in Bar 1, and then the medium cymbal is rolled in Bar 2, and the large cymbal in Bar 3. Muted violas in Bar 1 play *pp* < > small octave A/Line 1 E whole note to A/D dotted half notes next bar (followed by a quarter rest). Muted VC play Great octave F/small octave C whole notes to (Bar 2) F/D dotted half notes. *Sords* CB play Great octave and small octave F whole notes tied to dotted half notes next bar. Violins I are fingered trem between Line 2 A/Line 3 C half notes and Line 2 F/Line 3 E half notes (repeated figure in the second half of this bar). Violins II are fingered trem between Line 1 F/Line 2 E half notes and A/Line 2 C half notes. Harp I plays *ppp* ascending 32<sup>nd</sup> notes Line 1 F-A-Line 2 C-E-F-A-Line 3 C-E to descending E-C-Line 2 A-F-E-C-Line 1 A-F (followed by a half rest). After a half rest in Bar 1, harp II takes over the same notes. Etc.

“The Hyena” [Reel 11/1] *Slowly* in 6/8 time. Once again we hear the same pattern given in “The Jungle” and other cues. So, after an 8<sup>th</sup> rest in Bar 1, *sords* play *ff* > Line 1 F down to small octave Bb 8ths up to F-Eb-Cb 8ths. Violas play small octave D dotted half note *ff* > (*f* > in Bar 2). VC play Great octave F dotted half note, and CB on Great octave Bb dotted half note. Etc.

“Helen” [Reel 11/2] *Lento* in 3/4 time. Bass clarinets and bassoons are soli for the first four bars largely. Fags play *pp* < small octave Bb/Line 1 Db half notes legato to A/middle C quarter notes up to (Bar 2) Db/F quarter notes to C/E half notes, and so forth. Bass clarinets play the same. After a half rest in Bar 4, the flutes play Line 1 Fb/Ab quarter notes to (Bar 5) Line 2 Cb/Eb quarter notes to Line 1 Bb/Line 2 D half notes, and so on. Clarinets here play the same but an octave lower register. In Bar 7, *sords* violins I top staff in C time play *pp* < Line 3 A half note to G to F quarter notes legato to (Bar 8) Line 2 Bb quarter note up to Line 3 E half note to D quarter note to (Bar 9) Line 2 A half note, and so on. Muted violins I bottom staff play Line 3 F half note to E to D quarter notes to (Bar 8) Line 2 G quarter note up to Line 3 C half note to Bb quarter note down to (Bar 9) F half note, and so on. Violins II play the same. Violas play as violins top staves but an octave lower register. Herrmann originally wrote the celli line to follow the bottom staff line of the violins (but an octave lower register). However, he changed his mind and crossed out that celli staff notes in Bars 7-8.

“Witch Doctor” [Reel 12/2-13/1] *Slowly* in C time. 8 violins I are trill *ppp* on Line 3 E (to F\_ whole note to (Bar 2) same E whole note trill to D#-E grace notes to (Bar 3, *Pesante (Molto Sost)*, Line 3 Bb dotted half note *fff* to A quarter note down to (Bar 4)

Line 2 Bb dotted half note to A quarter note. Violins II play this an octave lower register, and violas two octaves lower. After a half rest in Bar 1, “C” trumpets in cup mutes play *ppp* Line 1 A/Line 2 C/E half notes legato to (Bar 2) E/G/B half notes to G/Bb/D half notes up to (Bar 3) Line 2 Eb/Gb/Bb *rinforzando* dotted half notes *sfff* > (followed by a quarter rest). Pos in cup mutes play the same but an octave lower register to (Bar 3) small octave Eb/Gb/Bb dotted half notes (Eb min). Etc.

“The Death-watch” [Reel 13/pt 1A] *Slowly* in 6/8 time. The alto flutes play the same five-note slow figure as given many times before (such as in “The Jungle”). Muted violins play Lines 1 & 2 Bb dotted half notes *ppp* tied to next bar. Etc.

“Panic” [Reel 13/2] *Molto Allegro-Furioso E Pesante* in 6/8 time. Violins play *ff* middle C-Db-C 8ths legato to small octave B-middle C-small octave B 8ths (repeated next two bars) to (Bar 4) C#-D-C# 8ths to B#-C#-B# 8ths (repeated next bar). Violas play the same. VC play *ff* (*molto sost*) Great octave C dotted half note tied to next two bars to (Bar 4) Db dotted half note to (Bar 5) C dotted half note. CB play Great octave and small octave C dotted half notes tied thru Bar 3. The piccolo is trill on Line 3 C dotted half note (to Db) to B-C grace notes. Flutes play the same. Etc.

“Finale” [Reel 13/3] *Maestoso* in C time. Violins I play *f molto cantabile* Line 3 E quarter note down to C half note down to Line 2 G quarter note to (Bar 2) “3” triplet value A quarter note to same A 8<sup>th</sup> to same A normal value quarter note tied to triplet value 8<sup>th</sup> to B to Line 3 C triplet value 8ths up to (Bar 3) E quarter note down to C half note, and so on. Violins II play this an octave lower register. Flutes I-II-III play *mp* “6” value 16<sup>th</sup> figure Line 2 E-C-Line 1 A-G-A-Line 2 C played 4X to (Bar 2) Line 2 E-C-Line 1 A-E-A-Line 2 C figure 4X. Etc.

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-Red Planet (2000) \*\* [music \*]

[http://www.amazon.com/Red-Planet-Val-](http://www.amazon.com/Red-Planet-Val-Kilmer/dp/B00003CX44/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599769&sr=1-1)

[Kilmer/dp/B00003CX44/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293599769&sr=1-1](http://www.amazon.com/Red-Planet-Val-Kilmer/dp/B00003CX44/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599769&sr=1-1)

I like this scifi movie for isolated section, although the film has a decided hard edge to it. There are a few entertaining action sequences in the film that definitely kept my attention, but the first 16 or 17 minutes were a very slow start. *Mission To Mars* released the same year in 2000 is a “better” Mars-themed movie but that one had definite flaws too. At least overall I liked the score to that movie more than Graeme Revell’s snooze of a score here. I disliked the rock aspects here and there. There are no substantial special features. If I had to make a judgment call for those with limited funds, I’ll have to conclude, “skip it.”

-Interview With A Vampire (1994) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Interview-Vampire-Chronicles-Brad-](http://www.amazon.com/Interview-Vampire-Chronicles-Brad-Pitt/dp/B00004RFFS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599904&sr=1-1)

[Pitt/dp/B00004RFFS/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293599904&sr=1-1](http://www.amazon.com/Interview-Vampire-Chronicles-Brad-Pitt/dp/B00004RFFS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599904&sr=1-1)

Interesting and atmospheric vampire movie with two big stars (Tom Cruise and Brad Pitt) but generally I am turned off by most vampire movies, and especially the rash of vampire-themed tv shows these days! But I recommend this movie because it has excellent music by Elliot Goldenthal, that I discussed somewhere on my Goldenthal paper:

[http://www.filmscorerundowns.net/other/elliott\\_goldenthal.pdf](http://www.filmscorerundowns.net/other/elliott_goldenthal.pdf)

-20,000 Leagues Under the Sea (1954) \*\*\* [music \*\*\*]

[http://www.amazon.com/Disneys-Leagues-Under-Two-Disc-Special/dp/B00005JKU0/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293600016&sr=1-1](http://www.amazon.com/Disneys-Leagues-Under-Two-Disc-Special/dp/B00005JKU0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293600016&sr=1-1)

This is a good, groundbreaking Disney live action film but I do not consider it a classic. The music is okay but I would've preferred Herrmann! I read somewhere that Disney was actually considering Herrmann for the music but I do not know if this is true or just a rumor. I did a partial 20-page rundown of the score here:

[http://www.filmscorerundowns.net/other/20000\\_leagues\\_under\\_the\\_sea.pdf](http://www.filmscorerundowns.net/other/20000_leagues_under_the_sea.pdf)

-Ice Station Zebra (1968) \*\*\* [music \*\*\*]

[http://www.amazon.com/s/ref=nb\\_sb\\_noss?url=search-alias%3Ddvd&field-keywords=Ice+Station+Zebra&x=0&y=0](http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Ddvd&field-keywords=Ice+Station+Zebra&x=0&y=0)

Howard Hughes' favorite movie (but not mine). It is a strange, slow-plodding movie but it has a certain appeal, and a good cast—especially Patrick McGoohan. Since it gets a “Good” three-star rating I'll recommend it, but it certainly is not a Must-Have dvd!

-Mission To Mars (2000) \*\*\* [music \*\*]

[http://www.amazon.com/Mission-Mars-Gary-Sinise/dp/B00003CWU3/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293601156&sr=1-2](http://www.amazon.com/Mission-Mars-Gary-Sinise/dp/B00003CWU3/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293601156&sr=1-2)

I rather like this movie although it opens terribly! The opening barbecue scene is boring dead weight—certainly not a food “first impression” for a movie. You almost get the feeling that you walked in late and right into the middle of the movie. This kind of soft, uninteresting boring dialog opening is usually a signal for most people to go out to the lobby to buy popcorn, or to visit the restroom! Brian De Palma made a big mistake there, in my opinion, with those first eleven minutes. I do like the stars, especially Gary Sinise (now of *CSI: NY* fame on television). I enjoyed seeing Jerry O'Connell there (now playing “Pete” in the tv series, *The Defenders* that my wife & I like).

I do like a few sequences in the movie. This includes the long meteoroids sequences that leads to the losing of Woody (nicely played by Tim Robbins). I didn't much care for Morricone's music here. Too simplistic and repetitive (and with the same instruments overall!). That 22-minute sequence starting around 00:40:00 kept my attention. There are some flaws in the scene when Woody approaches the supply module. He hooked it all right but he should've had a tether attached from that to his suit in case

he got loose. Of course if the writer had included that safety measure, then the whole scene as intended would be spoiled (no losing of Woody). After this chapter at 1:01:30, the movie loses steam for a long sequence. At 1:22:18 to end of movie it finally picks up again. That sequence starting 1:30:36 (the hologram room depicting the solar system) is quite beautiful. I applaud the effects people and the writer who conceived it. There are several nice freeze frame moments therein. This includes the 1:32:17 the holographic Miss Martian (as I call her!) shots. She is a stylized, beautiful sight to behold (no little green, bug-eyed Martian here! : ). Quite a benevolent Martian, unlike most other movies about Mars!

There are several nice so-called “freeze frame” moments. This includes 1:02:29, give or take several seconds, when the three astronauts are seen in the distance approaching the old base. Others include, as indicated above, the holographic solar system scene.

Morricone’s syrupy music throughout the movie was also a big mistake. It is as if he took the ending mood of the picture and simply spread that same gentle, “good-feeling” approach to everything else in the movie. He contributed nothing in the dust wormhole scene that starting 17 minutes into the movie. Jerry Goldsmith would not have taken the same approach or made the same decisions as Morricone. I never was all that impressed with Ennio’s music. His omission of music in the dust wormhole scene was a major flaw. Music could have really intensified the action, made it more memorable. Instead he inserts a benign “Nice Mood” piece at the end of the scene at dvd 00:20:12 when the giant metal woman of Mars face was revealed.

I like the short cue starting at 00:33:52, however. The music starting at 00:53:34 reminds me of John Barry (probably the horns)!

-The Trouble with Harry (1955) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Trouble-Harry-John-](http://www.amazon.com/Trouble-Harry-John-Forsythe/dp/B000055Y17/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293600554&sr=1-3)

[Forsythe/dp/B000055Y17/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293600554&sr=1-3](http://www.amazon.com/Trouble-Harry-John-Forsythe/dp/B000055Y17/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293600554&sr=1-3)

This is a weak Hitchcock attempt to do a humorously macabre film. It doesn’t work for me, although it has its moments now & then. I already did a Chord Profile treatment on the score:

<http://www.filmscorerundowns.net/herrmann/chordprofile8.pdf>

-Cloverfield (2008) \*\*\*

[http://www.amazon.com/Cloverfield-Mike-](http://www.amazon.com/Cloverfield-Mike-Vogel/dp/B0014Z4OQG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293600622&sr=1-1)

[Vogel/dp/B0014Z4OQG/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293600622&sr=1-1](http://www.amazon.com/Cloverfield-Mike-Vogel/dp/B0014Z4OQG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293600622&sr=1-1)

This is a decent Huge Monster Rampaging New York City but hardly a classic. I personally detest the shaky handycam/camcorder approach in this movie but I suppose I understand the purpose (point-of-view account of the close friends who happen to be in the wrong place at the wrong time!). I actually liked the remake of *Godzilla* better for a

NYC monster movie. Once, say, jet fighters missile Godzilla, it was history. But *this* 30-story infant monstrosity (*It's Alive!*) in *Cloverfield* is constantly tanked and helicopter-fired and all that—yet this fleshy creature still is intact, not severely bleeding or anything! I do like many of the creature effects and other special effects (building being destroyed, etc.) but I hope the sequel in 2014 will be approached differently./ Please, no more hand-held camera work (been-there-done-that already)!

-Doctor Who: Horror of Fang Rock (1977) \*\*\* [music \*\*\*]

[http://www.amazon.com/Doctor-Who-Horror-Fang-Story/dp/B0009PVZFK/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293601051&sr=1-1](http://www.amazon.com/Doctor-Who-Horror-Fang-Story/dp/B0009PVZFK/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293601051&sr=1-1)

This 1977 episode features the fabulous Tom Baker incarnation of Doctor Who. It's one of the better episodes (*Pyramid from Mars* is probably one of the best). It certainly is atmospheric with the characters in the Victorian period (late 19<sup>th</sup> century I believe) trapped in a mysterious lighthouse in a perpetual fog at night! I half-expected seeing triffids popping out of the dark as an added scare. Tom Baker has great charisma as Doctor Who, and his toothy wide smile adds to the charm and likeability. There's good moody music fitting for this scene. Dudley Simpson provides a guttural-sounding bass clarinet solo for some spooky scenes, plus of course brass, etc. Make sure you listen to the commentary by Louise Jameson (playing Leela), John Abbott (playing the young lighthouse assistant) and Terrance Dicks (who wrote the story). Terrance stated around 16 or 17 minutes into the story that Baker could be a "pain in the neck" and needed special handling! You'd have to just stand up to him and challenge his bad ideas!

So I recommend this fun episode. Watch out for the big, bright green glowing jellyfish creature. It might just be a Ruttan monster!

-Jason & the Argonauts (1963) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Jason-Argonauts-Todd-Armstrong/dp/0767810864/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293601233&sr=1-1](http://www.amazon.com/Jason-Argonauts-Todd-Armstrong/dp/0767810864/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293601233&sr=1-1)

I would marginally consider this a classic fantasy Harryhausen film, but Herrmann's music is definitely a classic. I did a 77-page rundown treatment of it here:

[http://www.filmscorerundowns.net/herrmann/chordprofile1\\_new.pdf](http://www.filmscorerundowns.net/herrmann/chordprofile1_new.pdf)

<http://www.filmscorerundowns.net/blogs/37.pdf>

-You've Got Mail (1998) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Youve-Got-Mail-Tom-Hanks/dp/6305368171/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293601295&sr=1-2](http://www.amazon.com/Youve-Got-Mail-Tom-Hanks/dp/6305368171/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293601295&sr=1-2)

This is a cute light romantic comedy reuniting (ah-hem!) Tom Hanks and Meg Ryan in the context of the burgeoning Internet and e-mail chat room age. He's the head of a book chain mega-store, and she's the owner of a cozy little children's bookshop. Unfortunately Joe Fox (Tom Hanks) is opening a huge new store right around the corner

from her store! Ironically, considering the subject matter of this story (physical books and physical bookstores), this story is already getting quite outdated. Reason: Officially more electronic books are now being sold than physical books. Instead of physical stores opening they are indeed being closed. Borders has already filed bankruptcy. The local Borders bookstore is now history. Maybe Barnes & Noble will be next!

My wife liked this one better than *Sleepless in Seattle* although SIS seemed to be more of a cult favorite. It was good but I found the kid in the movie a distraction. I prefer an adults-only involvement such as in *You've Got Email*, so I'll give this a higher thumbs up! The adversarial relationship between Hanks and Ryan was a bit annoying but I suppose necessary or even predictable because of the eventual nice payoff at the end of the movie. The music is okay. It does the job, and especially during the empty bookstore waltz scene. The audio commentary is informative but this is not Peter Cowie commentary or anything substantive! So this is not a classic comedy but it is cozy fun. I liked the cocktail party scene and the restaurant rendezvous scene the best. The ending was quite satisfying. My wife couldn't understand why the Meg Ryan character never used even simple jewelry that she could see, and repetitive simple clothing.

-[Law & Order: Criminal Intent \(The Premiere Episode\)](http://www.amazon.com/Law-Order-Criminal-Premiere-Episode/dp/B00005JMAD/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293601419&sr=1-2) (2001) \*\*\* [music \*]  
[http://www.amazon.com/Law-Order-Criminal-Premiere-Episode/dp/B00005JMAD/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1293601419&sr=1-2](http://www.amazon.com/Law-Order-Criminal-Premiere-Episode/dp/B00005JMAD/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293601419&sr=1-2)

I like this series (far better than the L & O: SVU series). Vincent D'Onofrio is quite perfectly cast here as the quasi-Sherlock Holmes homicide detective, and Kathryn Erbe is terrific as well as his partner. I dislike the drone "music" however!

-[The Iron Mistress](http://www.wbshop.com/Iron-Mistress/1000179827,default,pd.html?cgid=) (1952) \*\* [music \*\*\*]  
<http://www.wbshop.com/Iron-Mistress/1000179827,default,pd.html?cgid=>

This is not a very good movie but it starts off in an exciting way! We see in a swamp area near Bayou Sara, Louisiana in 1825 Jim Bowie and his two brothers racing to get a bag of gold coins (\$164) on top of a pole at their mother's home. Max Steiner's music is quite energizing, starting at 00:01:22. I particularly liked the sub-section from 02:14 thru about 02:28 as the camera settles on Bowie's mother cutting a potato, watching the boys scrambling in front of her, trying to get to the pole. Unfortunately there is dialog so a lot of the music is dialed down here. I never got around to pull this score (I had many other priorities) but I would certainly want to make a copy of this cue. It's probably the best cue in the movie, although much of the rest of the score is not particularly all that exciting except for the forging of the Jim Bowie knife (1:03:43). And except for the rousing opening, the movie quickly settles into long chunks of slow, boring sequences—pretty much trapped in bayou quicksand!

I love the gorgeous Technicolor in this movie, and of course the gorgeous Virginia Mayo—although she does not play a very appealing character! Even Phyllis Kirk is in the cast. Soon she'll be cast in a main starring role as Sue Allen in *The Wax Museum*. The music in that movie by Buttolph is actually far more interesting and

memorable than this score by Steiner. That's probably why I never wanted to devoted time to pull *Iron Mistress* for just one or two vivid cues (the rest is relatively lower drawer Steiner). Incidentally, there was no initial Warner Bros. logo music for *Iron Mistress*. I find that quite interesting. I always thought the first time Max had a no-logo intro was *Battle Cry* a few years later.

The trailer shows a scene when Judalon (Mayo) slaps Bowie followed by lightning and a thunderclap. Well, this was an alternate shot because the official version in the movie is a close up slap (located dvd 00:30:29). Phyllis Kirk doesn't show up until 1:03:43 and then soon afterward at her father's hacienda. She outshines Virginia Mayo. Her side profile is not so good (unlike Mayo's both frontal and side), and her first hairstyle was a groaner, but that's all right. I also like her voice. She marries Bowie at the end of the movie.

-Sleeping Beauty (1965)

[http://www.amazon.com/Sleeping-Beauty-Classic-Dudinskaya-Makarova/dp/B000RO6K1W/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1293601757&sr=1-2](http://www.amazon.com/Sleeping-Beauty-Classic-Dudinskaya-Makarova/dp/B000RO6K1W/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293601757&sr=1-2)

-Ice Palace (1960) \*\*\* [music \*\*\*\*]

<http://www.oldies.com/product-view/7070FD.html>

This was once a Warner Archive release but for some strange reason they stopped making it available. The movie is a good potboiler drama but certainly no classic! I liked the stars, but I'm loving the music! Of course Max Steiner wrote the score. Someday I hope to do a rundown treatment of it.

-The Crawling Eye (1958) \*\*\* [music \*\*\*]

[http://www.amazon.com/Crawling-Eye-Widescreen-European/dp/B00005R1O7/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293602134&sr=1-1](http://www.amazon.com/Crawling-Eye-Widescreen-European/dp/B00005R1O7/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293602134&sr=1-1)

I rather like this British production starring American Forrest Tucker (same applied to *The Abominable Snowman*). It had atmospheric and interesting slow (but not crawling) buildup. The creature effects are not exactly eye-popping but they certainly are eye bulging. Janet Munro was a nice addition to the cast, although she was more appealing in Disney's *Third Man on the Mountain*. The music by Stanley Black is traditionally effective with both the orchestra and the mixing of electronic effects (almost ala *Forbidden Planet* towards the end). I recommend it.

-Hamlet (1996) \*\*\* ½ [music \*\*]

[http://www.amazon.com/William-Shakespeares-Hamlet-Two-Disc-Special/dp/B00005JLCI/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293602199&sr=1-1](http://www.amazon.com/William-Shakespeares-Hamlet-Two-Disc-Special/dp/B00005JLCI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293602199&sr=1-1)

My wife and I enjoyed watching this movie at its first run in the theaters. It is a bit too long, however, and my wife slept thru parts of it! My initial impression was not too favorable, however, especially after endearing Jack Lemmon no less doing such a poor job reciting Shakespeare. I groaned. Kenneth Branagh does an excellent job in speaking

Shakespeare, however, and most of the other actors. I liked Billy Crystal in the movie more than Robin Williams. Kate Winslet is terrific, Derek Jacobi, etc. The directing also was off-putting, at least initially. I started to get really involved finally in the movie at the 00:39:32 point when Hamlet's father's spirit appeared. Very impressive piercing eyes and "most foul" story imparted to Hamlet in that blue-dark snowy forest! Shortly afterward Hamlet states on the path there a most famous line: "There are more things in heaven and earth, Horatio, than are dreamt of in our philosophy" (dvd 00:39:32).

This is not classic Shakespeare in motion picture format but I pretty much enjoyed it. Listen to the dvd commentary if you can spare another four hours on the movie!

-[The Lost World](http://www.amazon.com/Lost-World-Special-1960-versions/dp/B000SAGGL4/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293602302&sr=1-1) (1960) \*\* [music \*\*]

[http://www.amazon.com/Lost-World-Special-1960-versions/dp/B000SAGGL4/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293602302&sr=1-1](http://www.amazon.com/Lost-World-Special-1960-versions/dp/B000SAGGL4/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293602302&sr=1-1)

I was just ten years old when I eagerly went to the theater to see this movie in July, 1960. I knew nothing about Irwin Allen. I probably watched a coming attraction of the movie on television and wanted to see it! I enjoyed the movie back then I guess but now five decades later these eyes and ears have a different assessment of the movie. Even back then I knew a real lizard dressed up as a huge dinosaur when I saw one! I realized that a year earlier when *Journey to the Center of the Earth* was released, but I liked the way they did it in that movie. Years later, after several exposures to Ray Harryhausen dynamation stop-motion effects of dinosaurs, I pretty much pooh-poohed *Lost World!* Nevertheless, the movie still has a fun factor or refreshing quality about it, colorful sets and atmosphere despite the dinosaurs being lamely presented! For a kid the movie started off way too slowly. It took over 30 minutes before the real action and interesting locales began (arrival on top of that dinosaur plateau). That left barely an hour for the rest of the movie! [As I am writing this on Tuesday, May 31, 2011 at 9:49 pm, TCM is showing again *The Lion & the Horse*, fabulous music by Max Steiner! This is one of my favorite, wholesome western movies, and one of Max's best scores.]

Casting Jill St. John with her red boots and pink slacks was a gem of a decision! I remembered David Hedison from *The Fly* a few years back (an ugly, lousy movie in my opinion). Back then I was not aware of Claude Rains I'm sure, but I enjoyed his colorful character. I think I remembered Michael Rennie earlier on television when they showed *The Day the Earth Stood Still* (not sure about the year it premiered on tv). Now: Irwin Allen is normally associated with "disaster" films. While this movie is not disaster-themed per se, the film itself is nearly a disaster! Most people who were initially attracted to its hype and glitter rarely ever desire to return to it—perhaps only revisiting select scenes (usually skipping the very slow first half hour!).

The music by Paul Sawtell & Bert Shefter is okay but I've heard better scores from them. Their distinctive signature "sound" is definitely there, nevertheless. I have to try to figure it out—harmonically, orchestral textures, etc.

-Reprisal (1956) \*\* [music \*\*]  
<http://www.lovingtheclassics.com/reprisal56.html>

I am a Guy Madison fan but this is not a good movie, hardly even “fair.” But it’s a classic compared to *Jet Over The Atlantic*!

-Blue Denim (1959) \*\* [music \*\*\* 1/2]  
<http://www.lovingtheclassics.com/bluedenim.html>

This is not a very good and now very dated black & white Fox movie about teenage “unprotected” love! I am surprised Herrmann did the score but I am glad he did—it’s gorgeous sounding! I have already done a chord profile treatment of the score:

<http://www.filmscorerundowns.net/herrmann/chordprofile4.pdf>  
\*\*\*\*\*

-Prince of Players (1955) \*\*\* [music \*\*\*\*]  
<http://www.lovingtheclassics.com/princeofplayers.html>

Fine story, fine actors, great Herrmann score. Raymond Massey and Richard Burton as father and son Booths are perfectly cast. Their voices alone reciting Shakespeare are worth the theater ticket. I do not have the complete score but much of it, so I may someday do a rundown treatment—maybe paired with another partial score. Two Herrmann halves should make a whole!

Here’s a taste of what Herrmann concocted for this movie:

“The Dawn” [Reel 4/pt 1] *Allegro Moderato* in C time. Scene: Drunken Edwin Booth tells his manager, “Leave me alone, sir!” Dvd location: 00:29:04. Normal open four horns open up the cue prominently *ff* on small octave B [written Line 1 F#] *rinforzando*-marked dotted 8<sup>th</sup> to same B 16<sup>th</sup> to same B quarter note tied to 8<sup>th</sup> note to a new sounding of the same B-B-B 8ths (all four 8ths are crossbeam connected) to (Bar 2) B dotted 8<sup>th</sup> (*rinforzando*-marked) legato mini-slur to A [written E] 16<sup>th</sup> to same A quarter note tied to 8<sup>th</sup> note to another A 8<sup>th</sup> to a *rinforzando*-marked dotted 8<sup>th</sup> to F# [written middle C#] 16<sup>th</sup> to (Bar 3) B whole note *sff* >. Then in Bar 3 three “C” trumpets in hard mutes take over the general pattern forte on Line 1 B dotted 8<sup>th</sup> to B 16<sup>th</sup> and so forth (see Bar 1) to (Bar 4) B dotted 8<sup>th</sup> to A 16<sup>th</sup> up to Line 2 D quarter note tied to 8<sup>th</sup> to C 8<sup>th</sup> to Line 1 B *rinforzando* dotted 8<sup>th</sup> to A 16<sup>th</sup> to (Bar 5) Gb/Bb whole notes (trumpets I-II on Bb) *sf* >. Then in Bar 5 the horns return to play the same overall pattern but this time muted (*sords*) forte on middle C [written Line 1 G] dotted 8<sup>th</sup> to C 16<sup>th</sup> and so on thru Bar 6 to (Bar 7) D [written A] whole note. Then in Bar 7 the trumpets return but this time with cup mutes instead of hard mutes playing on Line 2 C dotted 8<sup>th</sup> to C 16<sup>th</sup>, and so on.

Back in Bar 2, violas play *ff* small octave E whole note, celli play *non-dvd* Great octave and small octave C whole notes, and CB play small octave C whole note. English horns in Bar 2 play small octave E [written B] whole note legato slur to (Bar 3) F# [written middle C#] whole notes. Clarinets I-II play *ff* small octave E [written F#] whole

note to (Bar 3) F# [written G#] whole notes. Clarinets III-IV play the same E whole note to (Bar 3) D# whole note. The bass clarinet plays middle C [written D] whole note down to (Bar 3) F# whole note. Fags (bassoons) play Great octave and small octave C whole notes down to (Bar 3) B whole notes. In Bar 3, violins I-II show up to play *ff* small octave B whole note legato to (Bar 4) A whole note. Divisi violas in Bar 3 play small octave D#/F# whole notes to (Bar 4) C/E whole notes. VC play Great octave F#/B whole notes to (Bar 4) unison A whole note (notated two whole notes side-by-side). CB play Great octave B whole note to (Bar 4) A whole note. Pos (trombones) in Bar 3 play forte Great octave B/small octave D#/F# whole notes decrescendo hairpin to (Bar 4) small octave C/E/A dotted half notes (followed by a quarter rest). The tuba plays forte Contra-octave B whole note down to (Bar 4) A dotted half note. The timp in Bar 3 is trill rolled (*tr^^^^^^*) forte decrescendo on Great octave B whole note (silent in Bar 4). So the tonality is B maj (B/D#/F#) in Bar 3 and A min (A/C/E) in Bar 4. Etc.

“Exit” [Reel 5/pt 2] *Lento tranquillo* in 3/4 time, 4 bars. I believe the scene is the quiet exit of Mary... Actually I just checked my dvd (00:44:04). Here Mary says, “Come along, MR. Booth” and they both walk off into the street. In the grace bar, the oboe plays *dolce p* < Line 1 Ab quarter note up to (Bar 1) Line 2 Ab quarter note tied to “3” triplet value quarter note to Gb to F triplet value quarter notes down to (Bar 2) C half note (these notes are under the legato/phrase curve line). Then the oboe plays Line 2 Db quarter note decrescendo up to (Bar 3) F quarter note to “3” triplet value half note down to Line 1 Bb triplet value quarter note up to (end Bar 4) Line 2 Db dotted half note decrescendo hairpin and held fermata.

Violins, violas and celli and *sords* (contrabasses are absent in this cue). Violins I are divided into two staves (as also violins II). Top staff violins I in Bar 1 sound *pp* crescendo hairpin Line 1 F/Line 2 Db dotted half notes legato slurs to (Bar 2) Line 1 Db/Ab dotted half notes decrescendo hairpin. In Bar 3, they then play Line 1 Db/Bb dotted half notes crescendo and legato to (Bar 4) F/Ab dotted half notes decrescendo and held fermata. Back in Bar 1, bottom staff violins I play Line 1 Db/Ab dotted half notes to (Bar 2) small octave Ab/Line 1 F dotted half notes to (Bar 3) small octave Bb/Line 1 Gb dotted half notes to (Bar 4) small octave Ab/Line 1 F dotted half notes held fermata. Back in Bar 1, top staff violins II play small octave Ab/Line 1 F dotted half notes tied to dotted half notes next bar decrescendo. Then in Bar 3 they play small octave Bb/Line 1 Gb dotted half notes to (Bar 4) Line 1 Db/Ab dotted half notes held fermata. Back in Bar 1, bottom staff violins II play Line 1 Db/F dotted half notes tied to dotted half notes next bar, and then in Bar 3 they play small octave BB/Line 1 Db dotted half notes to (Bar 4) Line 1 Db/F dotted half notes. Back in Bar 1, muted violas play *pp* < small octave Db/F dotted half notes to (Bar 2) F/Ab dotted half notes decrescendo. In Bar 3, the violas then play unison Gb dotted half note down to (Bar 4) Db/F dotted half notes decrescendo and held fermata. Back in Bar 1, celli play Great octave Db/Ab dotted half notes up to (Bar 2) Ab/small octave F dotted half notes. Then in Bar 3, they play Great octave Gb/small octave Db dotted half notes down to (Bar 4) Db/Ab dotted half notes held fermata. So the chords used for the strings are Db maj (Db/F/Ab) in Bars 1, 2 and 4, and also the Gb maj (Gb/Bb/Db) chord in Bar 3. But if you include the tonal totality or fullness added by the

half notes of the oboe, then we have the Db maj 7 (Db/F/Ab/C) chord in Bar 2, and then (in Bar 3) the Eb min 7<sup>th</sup> (Eb/Gb/Bb/Db) chord.

End of cue.

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-Flying Down To Rio (1933) \*\* [music \*\*]

[http://www.amazon.com/Flying-Down-Rio-Dolores-del/dp/B000H6SXT2/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293679000&sr=1-1](http://www.amazon.com/Flying-Down-Rio-Dolores-del/dp/B000H6SXT2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293679000&sr=1-1)

There is one, maybe two, entertaining numbers in this old movie. Otherwise, I'd skip it (no need to buy it) unless you want to hear a few Steiner background cues (not very memorable).

-The Wild, Wild West: First Season (1966) \*\*

[http://www.amazon.com/Wild-West-Complete-First-Season/dp/B000ERVJKO/ref=sr\\_1\\_fkmr0\\_2?ie=UTF8&qid=1293679093&sr=1-2-fkmr0](http://www.amazon.com/Wild-West-Complete-First-Season/dp/B000ERVJKO/ref=sr_1_fkmr0_2?ie=UTF8&qid=1293679093&sr=1-2-fkmr0)

James Bond out in the Wild West! I like the energy of the show but as the series progressed (as in *Lost in Space*) the stories got stupider and stupider! I would like to buy all the seasons in order to find hidden gems in the music (such as Fred Steiner scores) but right now I don't have that kind of disposable money! Call it "Tame, Tame Austerity."

-The Atomic Bomb Movie (1999) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Trinity-Beyond-Atomic-Bomb-Movie/dp/B00000IML5/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293679258&sr=1-2](http://www.amazon.com/Trinity-Beyond-Atomic-Bomb-Movie/dp/B00000IML5/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293679258&sr=1-2)

This is a pretty interesting documentary narrated by Captain James T. Kirk...eh, William Shatner. He's good but perhaps for this kind of ominous subject matter they should've hired someone with a "voice of death" such as Lorne Greene or Herbert Lom! Or perhaps Gene Evans describing dire atomic bomb aftermaths: "And afterwards, these mysterious figures—faces masked with lead—these are ourselves, men! The kings of the earth trying to measure the extent of the destruction they themselves created." Of course that line was taken from his movie, *The Giant Behemoth*. I reviewed on Talking Herrmann the music from the Trinity series that was released as compact discs in 2004:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1606>

So some of the music by Stromberg is ala *Mysterious Island* (especially Herrmann's "Exploration" cue in Stromberg's cue, "Improved Stockpile Bomb") and also *Jason & the Argonauts* (around 00:08:35 and 00:29:51—"Fat Man & Little Boy" and "Boosting With Tritium" Stromberg cues--dvd in the *Atomic Bomb Movie*). Overall I would edge towards enjoying more the John Morgan cues. I liked the March music in the "Armada Annihilation" cue (track # 6 cd), and "Operation Ranger Able" (track # 12) is bold and quite rousing music. Morgan's "Thermonuclear Cherokee" (track # 18; dvd

00:59:52) is quite nice, especially the harp (s) action. The music is more traditional and classic and solid. I will give the music for this documentary a “classic” four-star \*\*\*\* rating. It is probably one of Morgan’s best or top-drawer works. I wish I had the written music to do a rundown on. I liked Stromberg’s music too, especially the homage citations of Herrmann—but I think he borrowed a bit too heavily there. I think it’s best to be Herrmannesque if you wish but do so without direct or semi-direct Herrmann borrowing as the homage. Still I liked all of the Stromberg contributions. Good, spirited composer, rather extroverted and showy.

-Atomic Journeys—Welcome To Ground Zero (2000) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Atomic-Journeys-Welcome-Ground-Zero/dp/B00004XMTF/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1293860172&sr=1-2](http://www.amazon.com/Atomic-Journeys-Welcome-Ground-Zero/dp/B00004XMTF/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293860172&sr=1-2)

This documentary is the second of the Trinity series. It is good but not as good or essential or primary as the first, fundamental installment. Quite annoyingly, the cd does not identify which cues Stromberg wrote and which specific cues Morgan wrote! Come on, you guys. Do us a little favor—identify your music! What’s the point of keeping it a mystery and having a “Stromberg/Morgan” Name-That-Composer game? The Project Gnome music on the dvd 00:09:21 is pretty good (harp action again) but it appears that the exact same rendition is not on the cd, although a key part of it is given a few times in track # 6 “Travel to New Mexico.” Then at about dvd 00:09:51 you have music that appears to be “Northern Lights” (track # 31) that ostensibly belongs to *Nukes In Space* (third of the trilogy) yet it is here in *Atomic Journey*. That music is not in the cd list for *Atomic Journeys*. So I am a bit confused here. The dvd “atomic” soundtrack special feature actually calls it “Carlsbad Caverns Slow” (track # 5). It’s excellent but ends too abruptly. Aesthetically it should have a fermata tail or something. “Gnome Caverns” that I like is track # 8 on the dvd. The “Cannikin” track (aka “Alaskan Wasteland” or cd # 17) when it starts off on the dvd is a lot like a Herrmann cue from *Sisters*. Then it has *Psycho* styling later on! So I guess Stromberg most likely did one! “Civil Defense” is a good one. The next one, “Abandoned Structures” is good too, very resonant intonations with the instrumentation. This one may be a Morgan cue but I’m not sure.

That Talking Herrmann post I cited above actually applies more to this second and then third (below) installments of the Trinity Trilogy:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1606>

-Nukes in Space—the Rainbow Bombs (2000) \*\*\* ½ [music \*\*\*\*]

[http://www.amazon.com/Nukes-Space-Rainbow-William-Shatner/dp/B00004XMTE/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293860270&sr=1-1](http://www.amazon.com/Nukes-Space-Rainbow-William-Shatner/dp/B00004XMTE/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293860270&sr=1-1)

This third installment of the Trinity Trilogy is better than the second installment, in my opinion. It’s more a central-theme piece instead of a series of episodic, diverse pieces (as in *Atomic Journeys*). At dvd 00:12:56 starts “Do Not Adjust Your Television” cue (aka “Atomic March” on the dvd tracks), a play on the *Outer Limits* theme. “Northern Lights” (aka “Carlsbad Caverns Slow” from *Atomic Journeys*) starts at dvd

00:08:58. However, the “Northern Lights” on the dvd special features tracks is NOT the same! That music corresponds on the cd as track # 36, “Calm Before the Storm (Mood 1).” Somebody is messing up here! The faster version called “Factory Workers” (on the cd) starts at dvd 00:21:53 when they show Johnston Island. “Mood 1” on the dvd tracks actually corresponds to track # 2 on the cd from *Atomic Journeys*” called “Alamogordo (Mood 2).” “Mood 4” on the dvd tracks is actually “Do Not Adjust Your Television.” So more mess-ups.

-Terminator 2: Judgment Day (1991) \*\*\*\* [music \*]

[http://www.amazon.com/Terminator-Judgment-Day-Ultimate-](http://www.amazon.com/Terminator-Judgment-Day-Ultimate-DVD/dp/B00004TRD8/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293679421&sr=1-4)

[DVD/dp/B00004TRD8/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293679421&sr=1-4](http://www.amazon.com/Terminator-Judgment-Day-Ultimate-DVD/dp/B00004TRD8/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293679421&sr=1-4)

Another Terminator movie director by Cameron, and much better than the first of the series. I will consider it a sci-fi classic.

-Dumb and Dumber (1994) \*\*\* 1/2

[http://www.amazon.com/Dumb-Dumber-Unrated-Blu-ray-](http://www.amazon.com/Dumb-Dumber-Unrated-Blu-ray-Carrey/dp/B001IKKMD6/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293679544&sr=1-2)

[Carrey/dp/B001IKKMD6/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293679544&sr=1-2](http://www.amazon.com/Dumb-Dumber-Unrated-Blu-ray-Carrey/dp/B001IKKMD6/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293679544&sr=1-2)

This is pretty close to a screwball comedy classic. At least a few scenes are hilariously classic. Jim Carrey and Jeff Daniels are well cast together. Wonderful comic chemistry here. However, what stops it from being a classic comedy is that it is rather crude at places.

-Close Encounters of the Third Kind (1977) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Close-Encounters-Third-Two-Disc-](http://www.amazon.com/Close-Encounters-Third-Two-Disc-Collectors/dp/B00003CX9G/ref=sr_1_3?ie=UTF8&s=dvd&qid=1293679668&sr=1-3-spell)

[Collectors/dp/B00003CX9G/ref=sr\\_1\\_3?ie=UTF8&s=dvd&qid=1293679668&sr=1-3-spell](http://www.amazon.com/Close-Encounters-Third-Two-Disc-Collectors/dp/B00003CX9G/ref=sr_1_3?ie=UTF8&s=dvd&qid=1293679668&sr=1-3-spell)

Good Spielberg sci-fi movie but not quite a classic for me except for a few classic scenes. Impressive special effects at the time of release (Douglas Trumbull). I did a 79-page rundown of the score here:

<http://www.filmscorerundowns.net/williams/close-encounters-third-kind.pdf>

-Ryan's Daughter (1970) \*\*\* [music \*\*]

[http://www.amazon.com/Daughter-Two-Disc-Special-Robert-](http://www.amazon.com/Daughter-Two-Disc-Special-Robert-Mitchum/dp/B000CBG5PQ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293679749&sr=1-1)

[Mitchum/dp/B000CBG5PQ/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293679749&sr=1-1](http://www.amazon.com/Daughter-Two-Disc-Special-Robert-Mitchum/dp/B000CBG5PQ/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293679749&sr=1-1)

Here is another epic drama directed by the esteemed David Lean. I personally like this Lean picture more than *Dr. Zhivago* but liked *Passage to India* more than *Ryan's Daughter*. However, the storm sequence in the second half of the movie (starting about thirty minutes into Disc 2) is impressive. But one or two great sequences do not make a movie, a total enjoyable movie experience. It's just that I really didn't care about the affair between Rosy and the Major. And since a huge chunk of the drama is about that, I subsequently did not care for the movie overall. Mainly I was admiring the

cinematography and Lean's expert direction. The music by Jarre was certainly not very impressive, and rarely fitting or "big" enough for the epic proportions of the movie. About the only cue I liked was the Main Title.

-Where Eagles Dare (1968) \*\*\*\* [music \*\*\*]

[http://www.amazon.com/Where-Eagles-Clint-Eastwood-Collection/dp/B00009N80R/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293679830&sr=1-4](http://www.amazon.com/Where-Eagles-Clint-Eastwood-Collection/dp/B00009N80R/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293679830&sr=1-4)

Excellent and highly entertaining popcorn war adventure movie. The duo of a restrained but effective Clint Eastwood with no-nonsense commando leader Richard Burton is dynamite casting. This is a top-notch production, the engaging and action-packed *Bourne Identity* (Matt Damon) of its day.

-Pitch Black (2000) \*\*\*

[http://www.amazon.com/Pitch-Black-Unrated-Version-Mitchell/dp/B00003CXFG/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1293679903&sr=1-6](http://www.amazon.com/Pitch-Black-Unrated-Version-Mitchell/dp/B00003CXFG/ref=sr_1_6?s=dvd&ie=UTF8&qid=1293679903&sr=1-6)

This is a decent sci-fi adventure starring Vin Diesel on a strange and truly alien (and hostile!) super-bright planet—but it gets dark pretty quick! I remember my wife & I saw a special free premiere of the movie at Cal State Long Beach, David Twohy, the director, was there to present the movie and answer questions. The harshness of the daylight scenes got to be a bit irritating after awhile, but I suppose that was the directorial decision based on the planet's unique situation.

-Sleepy Hollow (1999) \*\*\* [music \*\*\*]

[http://www.amazon.com/Sleepy-Hollow-Depp/dp/B00003CX5A/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1293679996&sr=1-5](http://www.amazon.com/Sleepy-Hollow-Depp/dp/B00003CX5A/ref=sr_1_5?s=dvd&ie=UTF8&qid=1293679996&sr=1-5)

Entertaining Tim Burton colonial ghostly movie starring Johnny Depp. There are many watchable atmospheric scenes/sets. I recommend the movie.

-A Majority of One (1961) \*\*\* 1/2 [music \*\*\*]

<http://www.wbshop.com/Majority-of-One-A/1000179762,default,pd.html?cgid=>

This is nice entertainment, especially once Alec Guinness gets onscreen after twenty minutes or so. He does a pretty good job turning Japanese! I'm reminded about those Rick Moranis singing skits on the old SCTV about "turning Japanese." Well, Guinness is in top form as the polite but old-fashioned rich businessman who takes a liking to Mrs. Jacoby (wonderfully played by Rosalind Russell). Her son (played by Ray Danton) is trying to do business with Asano and unfortunately interferes with her mother's budding friendship with Mr. Asano. A friend of mine into Japanese studies said Alec did a good job with the Zen posturing but that he was a bit too un-Zen-like with his somewhat aggressive behavior (more Chinese than Japanese, he said).

I liked the section of the movie during the cruise to Japan when Mrs. Jacoby and Mr. Asano interact. But far more agreeable was the setting of Mr. Asano's home when

Mrs. Jacoby arrives around an hour and a half into the movie. There are many beautiful and colorful scenes, hence many what I call pleasant and artistic “freeze frame” shots. For instance, the slow pan view of Mr. Asano’s garden is delightful (1:38:05 and 1:38:12). The blues and greens and reds (and other mixed colors) in the home were a pleasure to see. When she gets tipsy after too much saki is a lot of fun. They both really had great chemistry together once they got past the formalities. The whole sequence at Mr. Asano’s home that lasts almost a half hour is absolutely the best part of the movie, well worth getting thru the uninteresting opening twenty minutes of the movie.

By the way, I also really liked the fun character, Eddie, played by Marc Marno. His voice mannerisms are quite interesting with the drawn-out grunts and so forth. Also you will see Mr. Sulu (George Takei) as Mr. Asano’s son.

I never researched Max Steiner’s score for this movie. It’s not a particularly memorable score, and there is not a lot of music either, but he did a fine job in conveying the exotic Japanese sound with various instruments. He really didn’t want to interfere with the movie’s flow and stagey, intimate nature.

-Alien vs. Predator (2004) \*\*\* [music \*\*]

[http://www.amazon.com/AVP-Alien-Vs-Predator-Widescreen/dp/B00005JMZK/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293680586&sr=1-1](http://www.amazon.com/AVP-Alien-Vs-Predator-Widescreen/dp/B00005JMZK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293680586&sr=1-1)

I enjoyed this movie up to the really gory parts of the movie, then I got turned off. Then the ending in the old ice shanty town was exciting (starting around an hour and twenty minutes into the movie). There were a lot of nice scenes in this atmospheric, darkly moody Alien movie. Dvd 00:11:26 of the ship and the aurora borealis is a nice effect, pretty to look at. The music by Harald Kloser (???) is not distinctive to me. Rather generic music.

-The Adventures of Superman: Fifth & Sixth Seasons \*\*\* 1/2

[http://www.amazon.com/Adventures-Superman-Complete-Fifth-Seasons/dp/B000HWZ4E8/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293680782&sr=1-1](http://www.amazon.com/Adventures-Superman-Complete-Fifth-Seasons/dp/B000HWZ4E8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293680782&sr=1-1)

The color episodes are impressive but many of the stories of these last two seasons are quite silly! “Mr. Zero” (the midget Martian) comes to mind! Groan! But I liked “Peril in Paris,” “Divide & Conquer,” “The Mysterious Cube,” and “The Perils of Superman.”

-Looney Tunes: Spotlight 2 Collection

[http://www.amazon.com/Looney-Tunes-Spotlight-Collection-Vol/dp/B0002VNYI2/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293681008&sr=1-1](http://www.amazon.com/Looney-Tunes-Spotlight-Collection-Vol/dp/B0002VNYI2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293681008&sr=1-1)

-Naked City (1958) \*\*\*

[http://www.amazon.com/Naked-City-Prime-Harry-Bellaver/dp/B0000CG8HG/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1293681258&sr=1-5](http://www.amazon.com/Naked-City-Prime-Harry-Bellaver/dp/B0000CG8HG/ref=sr_1_5?s=dvd&ie=UTF8&qid=1293681258&sr=1-5)

[http://www.amazon.com/Naked-City-York-L/dp/B0000CG8HE/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1293681258&sr=1-8](http://www.amazon.com/Naked-City-York-L/dp/B0000CG8HE/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293681258&sr=1-8)

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-Best of Abbott & Costello: Volume 3 \*\*\* [music \*\*\*\* Skinner]

[http://www.amazon.com/Costello-Foreign-Frankenstein-Invisible-Mountain/dp/B00023P4O2/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293681477&sr=1-1](http://www.amazon.com/Costello-Foreign-Frankenstein-Invisible-Mountain/dp/B00023P4O2/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293681477&sr=1-1)

“Abbott & Costello Meet Frankenstein” is included in this dvd set of eight movies. I just love most of the Abbott & Costello movies, and especially the first season of their tv show. Sheer fun! I always got big laughs out of their skits. Lou Costello is a master comedian with his facial expressions and bodily gestures. And Frank Skinner is a master composer, quite talented. I discussed his music in *The Fighting O’Flynn*.

I managed to acquire several of the cues from this movie but unfortunately they are only the Conductor cues.

“Emblem” Cue # 20407. Three bars in 4/4 time. The Emblem refers to the opening Universal-International logo. The Conductor page has four staves but no instrumental identifications except for a reference to a harp gliss. In Bar 1, the bottom staff shows instruments playing *ff* Great octave and small octave C# dotted quarter note *rinforzando*-marked to D *rinforzando* 8ths down to Contra-octave and Great octave B dotted quarter note *rinforzando*-marked to C# 8ths to (Bar 2) Contra-octave and Great octave G# dotted quarter notes to A 8ths to Gb half notes tied to (end Bar 3) 8ths (followed by rests). After a quarter rest in Bar 1, the third staff shows Line 1 D/F#/A/Line 2 D (D maj) *rinforzando* quarter notes (followed by a quarter rest) to E/G/Line 2 C/E (C maj) to (Bar 2), after a quarter rest, F#/B/Line 2 D#/F# (B maj) quarter notes to G/Line 2 C/E/G (C maj) half notes tied to 8ths next bar. The harp is gliss from that half note up to the start of Bar 3. The second staff is not used. The top staff, after a quarter rest, shows instruments playing *ff* Line 1 D/F#/A/Line 2 D/F#/A/Line 3 D *rinforzando* quarter notes (followed by a quarter rest) to E/G/Line 2 C/E/G/Line 3 C/E quarter notes, and so forth (see the third staff in terms of the same tonalities).

“Main Title” Cue # 20408, I believe 70 bars. Dvd location 00:00:10. I really had fun with the cartoon opening and the introduction of the monsters via cartoon animation. Very clever for this comedy, and quite fitting. The music itself is cartoon music in effect, very much like the Warner Bros. Looney Tunes music. I bet Skinner had a lot of fun composing this core!

In Bar 1, the top staff shows a fingered trem (and probably legato trem of the high woodwinds) *mp* <in 2/4 time between Line 2 F-Gb half notes repeated thru Bar 8. The novachord plays Lines 2 & 3 half notes in that first bar only. The cymbal is also rolled. After a quarter and 8<sup>th</sup> rest in Bar 2, the third staff shows instruments sounding *ff* small octave A/middle C/Eb/Ab *rinforzando* 8ths to (Bar 3) Bb/middle C#/E/A *rinforzando* half notes tied to “3” triplet value quarter notes next bar to A/middle C/Line 1 Eb/Ab triplet value quarter notes to F/G#/B/Line 2 E triplet value quarter notes to (Bar 5) Line 1 Db/E/G/Line 2 C *rinforzando* half notes tied to triplet value quarter notes next bar, and so

forth. After an 8<sup>th</sup> rest in Bar 12, woodwinds and strings pluck *pizz* and *mf* Line 1 F/A/Line 2 C/F rinforzando 8ths followed by an 8<sup>th</sup> rest and then another such F major 8<sup>th</sup> note chord. After an 8<sup>th</sup> rest, trumpets play middle Cb/Eb/Gb (Cb maj) 8ths in that rest pattern. So we have a tonal but dissonant, simultaneous sounding of two chords (bitonality, a standard trick of the trade).

Skipping to Bar 28 (dvd 00:00:32) the xylophone and other instruments play descending 16<sup>th</sup> note dyads Line 3 F/G to E/F# to Eb/F to D/E (connected as a figure by two crossbeams) to Db/Eb to C/D to Cb/Db to Line 2 Bb/Line 3 C to (Bar 29) Line 2 A/V to Ab/Bb to G/A to Gb/Ab to next figure of F/G etc (see first figure) to (Bar 30) Db/Eb etc (see second figure) to Line 2 Cb/Db 8ths (followed by an 8<sup>th</sup> rest). Back in Bar 28, other instruments play contrary motion on Line 2 F/G to Gb/Ab to G/A to Ab/Bb 16ths down to Db/Eb to D/E to Eb/F to E/F# 16ths, and so forth. Skipping to Bar 45 (dvd 00:00:46), strings and woodwinds play soon-to-be familiar four-note figures of “3” triplet value Line 2 A-A#-B 16ths to Line 3 C 8<sup>th</sup> to another such figure (repeated next three bars). Horns and celli and other instruments play Line 1 D/Gb/Ab half notes > *p* tied to half notes next three bars. Other instruments play small octave Ab quarter note tied to 8<sup>th</sup> note to “3” triplet value ascending 16ths B-Line 1 D-F to (Bar 46) Ab half note tied to “3” triplet value quarter note to G up to B triplet value quarter notes down to (Bar 48) F#-F-Ab “3” triplet value quarter notes.

“Just A Wolf” Cue # 20410. I believe it is 28 bars in length. *Allegro* in 4/4 time. Dvd location 00:05:03 just when Chaney ends the sentence on, “Understand?” The novachord, strings and piano are trill *p* on Great octave and small octave D whole notes (to Eb) tied to notes the length of the cue! Horns and bassoons play small octave F/A/middle C rinforzando 8ths (followed by an 8<sup>th</sup> and dotted 8<sup>th</sup> rest) to Gb/Bb/Line 1 Db rinforzando 16ths back to F/A/C 8ths (followed by the same rests) to Gb/Bb/Db 8ths tied to 8ths next bar, and so forth. Skipping to Bar 7 (00:05:16), *piu mosso*, the horns sound *mf* < grace notes Line 1 Eb-F-F# to G dotted quarter note to Gb 8<sup>th</sup> < (followed by a half rest) to (Bar 8) grace notes F-G-G# sounded *ff* to A dotted quarter note to Ab 8<sup>th</sup> (followed by a half rest). Instruments in Bar 8 play Great octave F/A/small octave C/E/G/B/Line 1 Eb dotted half notes (more bitonality) tied to 8ths. Flutter is involved there as well. Etc.

“The House of Horrors” Cue # 20411. *Andante* in 3/4 time, 18 bars. The harp sounds small octave and Line 1 F# dotted half notes in Bar 1 (repeated next two bars). The violas are fingered trem between Line 1 Eb-Fb dotted half notes (repeated next two bars). Muted brass and novachord play Great octave Eb/Gb/Bb/small octave Db/E/G/B dotted half notes (more dissonant bitonality). After an 8<sup>th</sup> rest in Bar 2, alto flute and marimba play Line 1 F#-F#-F#-F#-F# tenuto-marked 8ths (repeated next bar). Etc.

“Dracula’s Legend” (Part One) Cue # 20412, *Andante* in 4/4 time. Dvd location 00:12:40. Violins are fingered trem between Line 2 Gb/A/Line 3 C/F whole notes and G/Bb/Line 3 Db/Gb whole notes (repeated next three bars). The piano, novachord, harp and vibe sound *p* descending quarter notes Lines 1 & 2 Ab to Gb to Ab to G (repeated next three bars). In Bar 2 the oboe and flute play *p* < > Line 2 D quarter

note tied to “3” triplet value dotted 8<sup>th</sup> to C# 16<sup>th</sup> up to F 8<sup>th</sup> down to D dotted quarter note to Db 8<sup>th</sup> to (Bar 3) Line 1 Ab-Bb whole notes legato trem (shakes). In Bar 3 the bass clarinet and bassoon play a similar pattern an octave lower register. When Dracula’s hand appears in Bar 18 (00:13:51) the flutes are *sol*i playing descending to ascending “6” sextuplet 16<sup>th</sup> note figures Line 2 F#/Line 3 C to F/B to E/Bb to Eb/A to D/Ab to Db/G, and so forth. [end session Sunday, March 27, 2011 at 7:48 pm. Time for dinner!]

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-South Sea Woman (1953) \* [music \*\*] [cartoon music \*\*\*\*]

[http://www.amazon.com/South-Sea-Woman-John-](http://www.amazon.com/South-Sea-Woman-John-Alderson/dp/B000UJ48RW/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682088&sr=1-1)

[Alderson/dp/B000UJ48RW/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293682088&sr=1-1](http://www.amazon.com/South-Sea-Woman-John-Alderson/dp/B000UJ48RW/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682088&sr=1-1)

This Burt Lancaster vehicle is a lemon! You can’t see yellow here because it is a black & white movie, but it is still a lemon--a silly, pointless, unentertaining, meandering movie. It is supposed to be a comedy. Ha-ha...remind me to laugh. Opening the movie with a long court-martial sequence as the setup is not conducive for a sparkling comedy. I (and my wife) got far more laughs later on watching the Joe McDoakes comedy short about inheriting a million bucks. Then the movie incongruously becomes serious and patriotic towards the end with the battle against the Japanese. Groan...The music by David Buttolph is barely listenable except for a few interesting sections in the “serious” section of the movie towards the end. Considering the nature of this movie, I can understand why the composer was not particularly inspired! In that end section he resorts to a certain technique that I heard from him in several other movies (including *Beast from 20,000 Fathoms*). He would hold an emphasis chord (usually brass highlighted) for, say, a whole note duration in C time followed by another, more brassy, chord in the next bar. To be quite honest, I was far more impressed with the Carl Stalling music in the *Much Ado About Nutting* cartoon that was included in this dvd. Excellent, fun music! So buy the dvd for the cartoon short and the Joe McDoakes comedy, but skip the feature film! Incidentally, I liked the William Lava music for that McDoakes skit a lot more than Buttolph’s music for this film!

-“Now, Voyager” [\*\*\*\*] [music \*\*\*\*]

[http://www.amazon.com/Now-Voyager-Keppcase-Bette-](http://www.amazon.com/Now-Voyager-Keppcase-Bette-Davis/dp/B0008ENIKM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1301282869&sr=1-1)

[Davis/dp/B0008ENIKM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1301282869&sr=1-1](http://www.amazon.com/Now-Voyager-Keppcase-Bette-Davis/dp/B0008ENIKM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1301282869&sr=1-1)

I’ve already wrote a music analysis of this Max Steiner score in my online Max Steiner Potpourri:

<http://www.filmscorerundowns.net/steiner/potpourri.pdf>

I feel that this black & white film deserves a four-star rating, and even the score. Claude Rains is terrific here, and Bette Davis too, of course. Paul Henreid gives a fine performance as well. I almost gave it a three-star rating because of the very dated theme of mother-dominance (Mommie Dearest here played and well-cast by Gladys Cooper). Charlotte feeling so tortured and near a “nervous breakdown” was rather laughable in its heavy-handed approach! Maybe in a rigid Third World country where males are king &

master, I can see how a wife and daughter would feel fear towards a father/husband, but a New England Thirty-ish “spinster” being terrified of how mother thinks of her (talk about the total projection of personal power!) is rather unbelievable. Anyhow, that was the poor setup, and it was nice to see poor Charlotte come out and live life and break free from dear old constipated mom! Fortunately Max wrote some nice exotic music in various select placements of the movie as Charlotte traveled abroad. The Mountain Car Ride cue (Reel 5/A) is good.

Greenwood Press in 2000 released “Film Score Guides, Number 1” by Kate Daubney titled “Max Steiner’s *Now, Voyager*: A Film Score Guide.” I purchased a copy from Amazon for around \$45 but now from Amazon it costs nearly \$70 (a bit too pricey!)—but perhaps you can find a used copy for a less costly price! I recommend it to serious researchers and film music students but I wish it had included several full score page reproductions but unfortunately the only reproduction was the title page sketch on page 14.

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-Jim Thorpe—All American (1951) \*\* [music \*\*\*]

[http://www.amazon.com/Jim-Thorpe-American-Burt-](http://www.amazon.com/Jim-Thorpe-American-Burt-Lancaster/dp/B00005JNGO/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682228&sr=1-1)

[Lancaster/dp/B00005JNGO/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293682228&sr=1-1](http://www.amazon.com/Jim-Thorpe-American-Burt-Lancaster/dp/B00005JNGO/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682228&sr=1-1)

This is not one of my favorite Warner Bros. movies (and Max Steiner) score. I wish the producers had given it a Technicolor treatment, but considering the many archival black & white footage used in this film, I understand why they couldn’t. Lancaster was rightly cast as Jim Thorpe, especially considering his athletic performance a year earlier in *The Flame & the Arrow* (a far better film!). He was not anywhere as swashbuckling in *this* role as Thorpe than as Dardo in the previous movie. The Thorpe characterization and life events and problems necessitated a muted portrayal from Lancaster. It was a far more serious and realistic role, so he did not smile very much in this picture (except when running freely)! It was not a “fun” movie, nor escapist fare. It was decidedly a “downer” movie, and that’s probably why I rarely ever watch it. I am now because I am doing this review and music analysis, but I doubt if I would visit it even briefly once every ten years, say!

However, while this is not anywhere near my top Steiner favorites, it *does* have its moments. One of them is the Main Title with that vigorous and brassy expanded Warner Bros. logo music (originally from Max’s *Gold Is Where You Find It*). Instead of the two or three bars used for it, we have a full seven bars’ worth of exciting music. I am trying to think if Steiner even did this before and afterwards—expanding the logo music besides just newly revising it. I think this is the only case.

“Main Title” Cue # 33620. *Con moto* in C time, 37 bars, 1:03 duration. I hand-copied the first seven bars of the full score but I cannot find the pages right now but I do have the rest of the score (and also the Conductor score). Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, bass sax, timp, tom toms, gong, snare drum, cymbal, harp, organ, 2 pianos, strings.

In Bar 1 the timp is rolled on C whole note tied to dotted half note next bar. I believe VC/CB play Great octave and small octave C whole notes tied to dotted half notes next bar (followed by an 8<sup>th</sup> rest) to E-Eb-D-Db 32<sup>nd</sup> notes to (Bar 3) C dotted half notes to the same 32<sup>nd</sup> notes to (Bar 5) B whole notes, and so forth. After an 8<sup>th</sup> rest, I believe Pos play small octave E/G/middle C to same E/G/C 32<sup>nd</sup> notes to E/G/C quarter notes tied to dotted 8<sup>th</sup> notes to two 32<sup>nd</sup> note chords as given to dotted 8ths to two 32<sup>nd</sup> note chords to (Bar 2) E/G/C dotted 8ths to D#/A/C to D#/A/C 32<sup>nd</sup> notes to “3” triplet value 8<sup>th</sup> note figures D#/A/C to Ab/Bb to D#/A/C 8ths to Ab/Bb to D#/A/C to Ab/Bb triplet 8ths to the first triplet figure to (Bar 3) E/G/C to Gb/Ab to E/G/C triplet 8ths to Eb/Ab/C to F/A/C to Eb/Ab/C 8ths (repeat these two figures in the second half of this bar) to (Bar 4) Great octave B/small octave F#/B/Line 1 D# double-dotted quarter notes to two such 32<sup>nd</sup> note chords to double-dotted quarter notes again to two 32<sup>nd</sup> notes, and so forth. After a dotted 8<sup>th</sup> rest in Bar 1, the trumpets and horns play Line 1 E/G/Line 2 C to same E/G/C 32<sup>nd</sup> notes to quarter notes tied to dotted 8ths, and so forth. After an 8<sup>th</sup> rest in Bar 1, woodwinds and I believe violins and violas play *ff* Lines 1 & 2 “7” septuplet ascending 16ths C-D-E-F-G-A-B to Lines 2 & 3 C half note trill tied to whole notes next two bars to B-C grace notes to (Bar 4) D#-E-E#0F#- “6” sextuplet value 16ths to same F# sextuplet value 8<sup>th</sup> tied to half note to D-E-E#-F# 16ths, and so forth.

In Bar 8 in C time, voices on a separate track say (spoken, not sung) “Carlisle, Carlisle” (to Bar 9) “Rah, Rah, Rah” (to Bar 10) “Thorpe, Thorpe.” Some brass instruments play Line 1 Ab/Line 2 Db/F (Db maj) *rinforzando* 8ths to *rinforzando* quarter notes (followed by an 8<sup>th</sup> rest) to 8ths to quarter notes again (followed by an 8<sup>th</sup> rest) to (Bar 9) Ab/Db/F *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) to same 8<sup>th</sup> notes (8<sup>th</sup> rest following) to same 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Then instruments in Bar 10 play F/C quarter notes in various registers (followed by a quarter rest) to quarter notes again (followed by a quarter rest).

In Bar 11 (dvd 00:00:18) CB play *rinforzando*-marked notes small octave D/A quarter notes to D/A to D/A 8ths to D/A quarter notes to D/A to D/A 8ths (repeated next bar) to Bar 13) D/A *sforzando* quarter notes followed by rests. VC play this same pattern on Great octave D/A *rinforzando* notes. The pianos play the same pattern on Great octave D/A/small octave D/A/Line 1 D *rinforzando* notes. The timp plays it on Great octave A/small octave D notes in Bars 11-12 to (Bar 13) *solo* notes D down to Great octave A 8ths up to D quarter note to same D down to A 8ths. Clarinet III (unless it is the bass clarinet) sounds *ff* the same VC/CB pattern on Line 1 D [written E] notes. Bassoons play as the VC (Great octave D/A notes). Horns play the pattern on small octave A/Line 1 D [written Line 1 E/A] notes. The Tom Toms also play the pattern for two bars. The gong sounds a whole note in Bar 11. Trumpets in Bar 11 sound *ff* Line 1 D/A/Line 2 D *rinforzando* whole notes tied to dotted half notes next bar to D/A/D to same D/A/D *sforzando*-marked 8ths to (Bar 13) D/A/D *sforzando* quarter notes (followed by a quarter and half rest). Trombones play *f* Great octave A/small octave D/A *rinforzando* whole notes tied to dotted half notes next bar to two 8ths to (Bar 13) quarter notes (followed by rests). In Bar 12 violins I play forte crescendo rapidly ascending 16<sup>th</sup> notes Line 1 D-E-F-G (connected as a figure by two crossbeams) to A-Bb-B-Line 2 C# 16ths to D-E-F-G 16ths to A-Bb-B-Line 3 C# 16ths to (Bar 13) Line 3 D *sforzando*-marked quarter note

(followed by a quarter and half rest). Violins II play this a tone lower on Line 1 C-D-E-F 16ths to G-Ab-A-B# to Line 2 C-D-E-F to G-Ab-A-B# 16ths to (Bar 13) Line 3 C sforzando quarter note (followed by a quarter and half rest). The flutes and oboes are *col* the violins. The cymbal is hit at the start of Bar 13 as a quarter note. The snare drum plays two grace notes to quarter note (followed by an 8<sup>th</sup> rest) to “3” triplet value 16ths to quarter note (followed by an 8<sup>th</sup> rest) to another triplet value 16ths figure.

In Bar 15 (dvd 00:00:26) Pos and trumpets start to play what I believe is the Olympics theme. Trombones sound forte Line 1 D/F# dotted quarter notes (Pos II-III on D) to “3” triplet value 16ths of the same dyad to dotted quarter notes to “3” 16ths figure again to (Bar 16) D/F# rinforzando 8ths to small octave Bb/Line 1 D/F rinforzando 8ths to D/F# rinforzando 8ths to Eb/F rinforzando 8<sup>th</sup> to D/F# rinforzando dotted quarter notes to “3” triplet value D/F# 16ths to (Bar 17) Bb/D/F rinforzando dotted quarter notes to Bb/D/F “3” triplet value 16ths to Bb/D/F dotted quarter notes to “3” triplet value 16ths figure again. Trumpets in Bar 15 play Line 1 F#/A/Line 2 D (D maj 1<sup>st</sup> inversion) rinforzando dotted quarter notes to “3” triplet value 16ths figure to dotted quarter notes to another triplet figure to (Bar 16) F#/A/D 8ths to Bb/D/F 8ths to F#/A/D 8ths to Line 1 F/Ab/C 8ths to F#/A/Line 2 D dotted quarter notes to “3” triplet 16ths figure to (Bar 17) Line 1 Bb/Line 2 D/F dotted quarter notes to triplet figure to dotted quarter notes to another “3” triplet 16ths figure. These brass are pretty much soli here in Bars 15-16 except for the cymbals with soft sticks in a trem roll tied whole notes. The snare drum is still active too.

Skipping to the end of Bar 19 (dvd 00:00:35), violins, violas, flutes, oboes, clarinets are highlighted briefly. We find violins playing Lines 1 & 2 “10” value 32<sup>nd</sup> notes F-G-Ab-Bb-Lines 2 & 3 C-D-Eb-F-G-G# to (Bar 20 in C time) Lines 2 & 3 G# half note tied to 8<sup>th</sup> note up to C# down to B to A# 8ths to (Bar 21) A# half note tied to 8<sup>th</sup> note to G# to F# to G# 8ths to (Bar 22 in 2/4 time) A#-G#-F#-E# 16ths to “7” septuplet 32<sup>nd</sup> notes D#-E#-F#-G#-A#-B-B# to (Bar 23) Lines 3 & 4 C# 8<sup>th</sup> note. Violas play this an octave lower register.. The flute and piccolo play the violins II notes, and the oboes also the 2<sup>nd</sup> violins line. Clarinet I plays the violins II line, and clarinet II the violas register.

The trumpets in Bar 20 play Line 1 A#/Line 2 C#/F# (F# maj) tenuto dotted half notes to C#/F# tenuto quarter notes (and B to A# 8ths for trumpet III) to (Bar 21) F#/A#/Line 2 C# whole notes. Trombones play exactly as the trumpets but an octave lower register. The timp is rolled on small octave C# whole note in Bars 20 and 21. Horns play small octave C# [written G#] whole note to (Bar 21), after a quarter rest, Line 1 C#-D#-D# “3” triplet value 8ths crescendo to A# [written Line 2 E#] rinforzando half note. The bass clarinet plays Line 1 C# [written D#] whole note in both bars. The bassoons play this on Great octave C# whole notes. Etc. [end session Friday, March 11, 2011 at 3:56 pm]

-Executive Action (1973) \* 1/2 [music \*]

[http://www.amazon.com/Executive-Action-Burt-](http://www.amazon.com/Executive-Action-Burt-Lancaster/dp/B00005JMA5/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293682300&sr=1-1)

[Lancaster/dp/B00005JMA5/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293682300&sr=1-1](http://www.amazon.com/Executive-Action-Burt-Lancaster/dp/B00005JMA5/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293682300&sr=1-1)

This is not a good conspiracy movie—not entertaining. I actively dislike it, actually. I object to the constant interjection of archival footage of the JFK period of assassination. Skip this one. I only have it because it was the sour apple part of a Burt Lancaster set of dvds.

-His Majesty O’Keefe (1953) \*\*\* [music \*\*\*]

[http://www.amazon.com/His-Majesty-OKeefe-Burt-Lancaster/dp/B000UJ48RM/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293682453&sr=1-1](http://www.amazon.com/His-Majesty-OKeefe-Burt-Lancaster/dp/B000UJ48RM/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682453&sr=1-1)

I do not have any of the written music, nor the cue sheets. However, I enjoyed watching this 1953 movie once again. I enjoy the Technicolor print of the South Seas locale. I enjoy seeing Burt Lancaster again in a somewhat swashbuckler role. But I particularly enjoyed Andre Morell’s acting here. You can say I am an Andre Morell fan! You wouldn’t normally expect him to be in a movie like this, but there he is. He plays a German but he still has the English accent most of the time! But he looks good with his white hair and his moustache, and proper speaking approach. He will not look so good when he gets speared towards the end of the movie! I feel that was a quite unnecessary scene (why not just wound him and then have a happier ending?). Too bad Andre Morell wasn’t offered the lead role in *Man for All Seasons*. I think he would’ve been terrific (although Paul Scofield obviously did a marvelous acting job). It was also nice to see Philip Ahn who plays a dentist in the movie. I remember him from some movies (*Left Hand of God*) and many tv shows such as *Have Gun Will Travel* and *Hong Kong*. Joan Rice (who marries O’Keefe) is very pretty. I might as well enjoy her here because she really hasn’t done much according to imdb, and she looks terrific in this gorgeous Technicolor print.

Of course having a Dimitri Tiomkin score is a definite plus. While it is a “lower drawer” work in comparison to his classic scores (*High & the Mighty*, *Guns of Navarone*, and many others) it is still a very entertaining light-fare score (considering the nature of the movie itself). Nothing really stands out so much for this B-movie (unlike *The Command* composed just before this movie) but it’s fun. Of course it is masterful classic music compared to most of the drek that is composed these days!

-Sci-Fi Ultimate Collection: Volumes 1 & 2

[http://www.amazon.com/Classic-Sci-Fi-Ultimate-Collection-Vols/dp/B0013XZ6SY/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293684283&sr=1-1](http://www.amazon.com/Classic-Sci-Fi-Ultimate-Collection-Vols/dp/B0013XZ6SY/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293684283&sr=1-1)

-Route 66 Season One (1960) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Route-66-Season-George-Maharis/dp/B000TV1SSS/ref=sr\\_1\\_7?s=dvd&ie=UTF8&qid=1293684562&sr=1-7](http://www.amazon.com/Route-66-Season-George-Maharis/dp/B000TV1SSS/ref=sr_1_7?s=dvd&ie=UTF8&qid=1293684562&sr=1-7)  
[http://www.amazon.com/Route-66-Season-George-Maharis/dp/B0010SB064/ref=sr\\_1\\_12?s=dvd&ie=UTF8&qid=1293684562&sr=1-12](http://www.amazon.com/Route-66-Season-George-Maharis/dp/B0010SB064/ref=sr_1_12?s=dvd&ie=UTF8&qid=1293684562&sr=1-12)

This is a terrific series starring Martin Milner and George Maharis as traveling buddies along Route 66 (and other roads!) in a classic Corvette. With quality writers like Sterling Silliphant you can’t go wrong with a show like this. My wife& I feel that our

favorite episode in this first season is Episode 14, "Play It Glissando" (original airdate January 20, 1961). It stars Jack Lord as a jazz trumpeter, and Anne Francis as his paranoid wife who thinks he's out to kill her. The setting is the "Holiday House" on PCH at Malibu. Now it is called Geoffrey's at 27400 PCH. We passed by it a few times but never stopped in. Next time we'll visit the joint and see how it has changed since 1960! Anne Francis just died this February 2011.

-Beneath the 12 Mile Reef (1953) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Beneath-Mile-Reef-Gilbert-](http://www.amazon.com/Beneath-Mile-Reef-Gilbert-Roland/dp/B00005A0QI/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293684677&sr=1-3)

[Roland/dp/B00005A0QI/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293684677&sr=1-3](http://www.amazon.com/Beneath-Mile-Reef-Gilbert-Roland/dp/B00005A0QI/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293684677&sr=1-3)

This is a good 20<sup>th</sup> Century Fox movie but certainly not great. But the score by Bernard Herrmann is certainly great! I've done a 60-page rundown on it here:

<http://www.filmscorerundowns.net/herrmann/12milereef.pdf>

-Star Trek: The Original Series, Season One (1966) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Star-Trek-Original-Complete-](http://www.amazon.com/Star-Trek-Original-Complete-Season/dp/B0002I831S/ref=sr_1_35?s=dvd&ie=UTF8&qid=1293684882&sr=1-35)

[Season/dp/B0002I831S/ref=sr\\_1\\_35?s=dvd&ie=UTF8&qid=1293684882&sr=1-35](http://www.amazon.com/Star-Trek-Original-Complete-Season/dp/B0002I831S/ref=sr_1_35?s=dvd&ie=UTF8&qid=1293684882&sr=1-35)

[reviewed Wednesday, June 29, 2011]:

Classic sci-fi series. I was 16 when the first season was originally aired, and I tried never to miss an episode on Thursday evenings. I corresponded with a gentleman in Australia I believe and sent him a reel or cassette tape of "The Devil in the Dark" episode. He was excited because they would not be getting the series for years yet, I believe. I was excited by the vivid colors, Mr. Spock as a highly appealing character, and of course the music (especially by Fred Steiner who just passed away about a week ago, by the way). My favorite episodes from this first season:

- "What Are Little Girls Made of?"

- "The Corbomite Maneuver"

- "The Menagerie"

- "The Conscience of the King"

- "The Galileo Seven"

- "The Squire of Gothos"

- "Court Martial"

- "The Return of the Archons"

- "The Devil in the Dark" Very atmospheric. Needed a Herrmann score!

- "City on the Edge of Forever" Classic.

I do not have the new set with the reworked special effects but if I can afford it someday, I'll buy it.

-Star Trek: The Original Series, Season 2 (1967) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Star-Trek-Original-Complete-](http://www.amazon.com/Star-Trek-Original-Complete-Seasons/dp/B0002JJBZY/ref=sr_1_30?s=dvd&ie=UTF8&qid=1293684948&sr=1-30)

[Seasons/dp/B0002JJBZY/ref=sr\\_1\\_30?s=dvd&ie=UTF8&qid=1293684948&sr=1-30](http://www.amazon.com/Star-Trek-Original-Complete-Seasons/dp/B0002JJBZY/ref=sr_1_30?s=dvd&ie=UTF8&qid=1293684948&sr=1-30)

Another terrific season. My favorite episodes:

- "Amok Time"

- “The Doomsday Machine”
- “Metamorphosis”
- “The Immunity Syndrome”
- “The Ultimate Computer”

-Rome Adventure (1962) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Rome-Adventure-Troy-Donahue/dp/B001QYOY3S/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293685140&sr=1-2](http://www.amazon.com/Rome-Adventure-Troy-Donahue/dp/B001QYOY3S/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293685140&sr=1-2)

Lovely scenes and lovely music by Max Steiner. I worked on the score briefly here:

<http://www.filmscorerundowns.net/steiner/parrish.pdf>

-Susan Slade (1961) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Susan-Slade-Troy-Donahue/dp/B001QYOSEI/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293685194&sr=1-2](http://www.amazon.com/Susan-Slade-Troy-Donahue/dp/B001QYOSEI/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293685194&sr=1-2)

This is quite a dated movie regarding young pregnancy but I like the stars and I especially love the melodic music of Max Steiner. I already did a partial rundown on it here:

<http://www.filmscorerundowns.net/steiner/parrish.pdf>

-Palm Springs Weekend (1963) \*\*

[http://www.amazon.com/Palm-Springs-Weekend-Troy-Donahue/dp/B001QYY4JM/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293685266&sr=1-](http://www.amazon.com/Palm-Springs-Weekend-Troy-Donahue/dp/B001QYY4JM/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293685266&sr=1-)

-Star Wars: Episode I—The Phantom Menace (2001) \*\*\* ½ [music \*\*\* ½]

[http://www.amazon.com/Star-Wars-Episode-Phantom-Menace/dp/B00076RT24/ref=sr\\_1\\_18?s=dvd&ie=UTF8&qid=1293685646&sr=1-18](http://www.amazon.com/Star-Wars-Episode-Phantom-Menace/dp/B00076RT24/ref=sr_1_18?s=dvd&ie=UTF8&qid=1293685646&sr=1-18)

I like this movie (and especially Liam Neeson) but the young future Darth Vader got to my nerves after a while. And that long pod race got tiring, loud and too drawn-out for me.

-Star Wars: Episode III—Revenge of the Sith (2005) \*\*\*

[http://www.amazon.com/Star-Wars-Episode-Revenge-Sith/dp/B00005JLXH/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1293685343&sr=1-6](http://www.amazon.com/Star-Wars-Episode-Revenge-Sith/dp/B00005JLXH/ref=sr_1_6?s=dvd&ie=UTF8&qid=1293685343&sr=1-6)

-Star Wars : Episode II—Attack of the Clones (2002) \*\*\*\*

[http://www.amazon.com/Star-Wars-Episode-Attack-Widescreen/dp/B00006HBUI/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1293685343&sr=1-8](http://www.amazon.com/Star-Wars-Episode-Attack-Widescreen/dp/B00006HBUI/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293685343&sr=1-8)

-Star Wars: Episode V—The Empire Strikes Back (1980) \*\*\*\* [music \*\*\*\*]

-Star Wars: Episode IV—A New Hope (1977) \*\*\* [music \*\*\*]  
[http://www.amazon.com/Star-Wars-Episode-Hope-Widescreen/dp/B0006VIE4C/ref=sr\\_1\\_10?s=dvd&ie=UTF8&qid=1293766707&sr=1-10](http://www.amazon.com/Star-Wars-Episode-Hope-Widescreen/dp/B0006VIE4C/ref=sr_1_10?s=dvd&ie=UTF8&qid=1293766707&sr=1-10)

-Star Wars VI: Return of the Jedi (1983) \*\*\*  
[http://www.amazon.com/Star-Wars-Episode-Return-Widescreen/dp/B00076SCPW/ref=sr\\_1\\_9?s=dvd&ie=UTF8&qid=1293861320&sr=1-9](http://www.amazon.com/Star-Wars-Episode-Return-Widescreen/dp/B00076SCPW/ref=sr_1_9?s=dvd&ie=UTF8&qid=1293861320&sr=1-9)

-2010 (1984) \*\*\* 1/2  
[http://www.amazon.com/2010-Year-We-Make-Contact/dp/B00004VVN8/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293685833&sr=1-2](http://www.amazon.com/2010-Year-We-Make-Contact/dp/B00004VVN8/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293685833&sr=1-2)

-Wanted: Dead or Alive: Season One (1958) \*\*  
[http://www.amazon.com/Wanted-Dead-Alive-Season-One/dp/B0008FXSSI/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293686113&sr=1-4](http://www.amazon.com/Wanted-Dead-Alive-Season-One/dp/B0008FXSSI/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293686113&sr=1-4)

-Gunsmoke: 50<sup>th</sup> Anniversary Volume One  
[http://www.amazon.com/Gunsmoke-50th-Anniversary-Collection-1/dp/B000BITUZ2/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293686197&sr=1-1](http://www.amazon.com/Gunsmoke-50th-Anniversary-Collection-1/dp/B000BITUZ2/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293686197&sr=1-1)

-Gunsmoke: The Directors Edition \*\*\*  
[http://www.amazon.com/Gunsmoke-Directors-Collection-James-Arness/dp/B000H7JCHI/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293686425&sr=1-1](http://www.amazon.com/Gunsmoke-Directors-Collection-James-Arness/dp/B000H7JCHI/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293686425&sr=1-1)

-Gunsmoke: First Season (1955) \*\*\*  
[http://www.amazon.com/Gunsmoke-First-Season-James-Arness/dp/B000PHX5KU/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293686483&sr=1-4](http://www.amazon.com/Gunsmoke-First-Season-James-Arness/dp/B000PHX5KU/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293686483&sr=1-4)

-Gunsmoke: Second Season (1956) \*\*\*  
[http://www.amazon.com/Gunsmoke-Second-Season-Vol-1/dp/B000W8OM68/ref=sr\\_1\\_5?s=dvd&ie=UTF8&qid=1293686483&sr=1-5](http://www.amazon.com/Gunsmoke-Second-Season-Vol-1/dp/B000W8OM68/ref=sr_1_5?s=dvd&ie=UTF8&qid=1293686483&sr=1-5)  
[http://www.amazon.com/Gunsmoke-Second-Season-Vol-2/dp/B0013LRKVM/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1293686672&sr=1-8](http://www.amazon.com/Gunsmoke-Second-Season-Vol-2/dp/B0013LRKVM/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293686672&sr=1-8)

-Gunsmoke: Third Season (1957) \*\*\* 1/2  
[http://www.amazon.com/Gunsmoke-Third-Season-Vol-1/dp/B001E6JC1W/ref=sr\\_1\\_7?s=dvd&ie=UTF8&qid=1293686672&sr=1-7](http://www.amazon.com/Gunsmoke-Third-Season-Vol-1/dp/B001E6JC1W/ref=sr_1_7?s=dvd&ie=UTF8&qid=1293686672&sr=1-7)

-Gomer Pyle, Complete Series, Seasons 1-5 (1965) \*\*\*\*\* [music \*\*\* 1/2]  
[http://www.amazon.com/Gomer-Pyle-U-S-M-C-Complete-Seasons/dp/B001DHXT4I/ref=sr\\_1\\_5?ie=UTF8&s=dvd&qid=1293686249&sr=1-5](http://www.amazon.com/Gomer-Pyle-U-S-M-C-Complete-Seasons/dp/B001DHXT4I/ref=sr_1_5?ie=UTF8&s=dvd&qid=1293686249&sr=1-5)

This comedy series deserve a five-star masterpiece, complete entertainment, very funny rating! I'm sure I talked about it in a few of my blogs, and even on Talking Herrmann. My all-time favorite episode that is hilarious and cleverly written is from

Season Three, "Love's Old Sweet Song" (airdate 12/28/66). This is the introduction to the enchanting Lou-Ann Poovie character. She is a lousy nightclub singer at the Congo Club near base, and love-struck admirers Sergeant Carter and Duke think she is a goddess! Eventually of course she falls for Gomer! The gal who plays Lou-Ann is Elizabeth MacRae. "Actually," she is quite funny! She previously played Festus' girlfriend, April, in *Gunsmoke* for four or more episodes. So she graduated from Festus to Gomer! "Hey, Gomer!" If you don't fork over money for the complete series, then make sure you get the Third Season set. Another of my favorite episodes is from the Fifth Season titled "Win A Date." This is a classic! From the Fourth Season is a terrific episode titled "Change Partners" about Sergeant Carter and his girlfriend, Bunny, having a fight, so Gomer concocts a scheme to get them back together by having Carter dating Lou-Ann while Gomer dates Bunny. There are a lot of great episodes and very few stinkers (episodes when you don't even get a laugh). Some are lame, including one with Poovie called "Dynamite Diner." Normally, however, the episodes are consistently good. The casting of Jim Nabors and Frank Sutton together is great comic chemistry, one of the best duos (Laurel & Hardy, Abbott & Costello, Obama & Cantor). Probably the only other series that gave me big laughs consistently was the Abbott & Costello Show, especially Season One. I think *Car 54, Where Are You?* was a laugh winner as well. I like Larry David's *Curb Your Enthusiasm* but it's not consistently good. Some episodes are masterpieces, however! One from the Third Season is "The Special Section" starring Shelley Berman ("Don't bother Larry!").

-Perry Mason 50<sup>th</sup> Anniversary Edition (1957-1966) \*\*\*\*

[http://www.amazon.com/Perry-Mason-50th-Anniversary-Raymond/dp/B0012EM5F6/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293763912&sr=1-1](http://www.amazon.com/Perry-Mason-50th-Anniversary-Raymond/dp/B0012EM5F6/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293763912&sr=1-1)

This is an excellent special dvd set. I love the many special features included, including talent tests, his "Person To Person" show, and so on. You can watch 12 episodes from the series (including the final episode I believe).

-Perry Mason: Season 1, Volume 1 (1957) \*\*\*\*

[http://www.amazon.com/Perry-Mason-Season-One-Vol/dp/B000F48D0U/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293763990&sr=1-1](http://www.amazon.com/Perry-Mason-Season-One-Vol/dp/B000F48D0U/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293763990&sr=1-1)

Classic CBS lawyer series starring the great Raymond Burr. You are sequestered to buy this set!

"The Case of the Restless Redhead" September 21, 1957 \*\*\*\* B+

This is an excellent and suspenseful introduction to the Perry Mason world. It tended to initially offer a rather romanticized version of Mason with a sort of flair and impatience to his character. The character, as it quickly evolved this season, tended to become far more even natured, although Mason's craftiness still remained. I always get a laugh in Chapter 3 starting at 2:41 in Mason's office. He sees Evelyn Bagby (played by Whitney Blake) enter the office distraught and there's a camera shot of him running to

her aid. It's fun playing it in slow motion. After that you hardly ever see Mason running in later episodes!

-Chapter 1 from :42 to 1:17 of the old Columbia Home Video subscription dvd [ or start of Chapter 2 in the 2006 dvd set or 00:00:44]: "Suspense Mysterioso (Night, Outdoor, Fear, etc)" by Rene Garriguenc. Cue # 192, CBS 8-56-C-3. Bars 1-4, 1-18. This is a highly Herrmannesque cue so I felt it fitting to include it in this delineation.

-Chapter 1 from 1:18 to 2:27: [???] This is also a Garriguenc cue but I cannot place its precise title at this moment.

-Chapter 3 from :00 to :34 from the old Columbia subscription dvd (actually starting a second before at the end of very short Chapter 2) [Chapter 2 starting at 3:57 2006 dvd set or 00:04:40 ]: "The Chase" cue (*Police Force*) Bars 27-28, 27-32, 37-42, 47-52, 74-83.

-Chapter 3 from :36 to 1:23 Columbia subscription dvd: "The Chase" mixed bars. [or Chapter 3 starting at :01 or 00:05:18 if you are using the 2006 dvd set]

-Chapter 7 from 2:36 to 2:40: [???] Sounds like a fragment of Herrmann's but I still need to place it. Scene: Mason with Evelyn stating that if she is lying to him he cannot help her.

-Chapter 8 from 4:02 to 4:22 of Columbia subscription dvd [ or Chapter 4 starting at 4:01 or 00:20:22 in the 2006 dvd set]: "Lead-In B" (*Police Force*) all 7 bars, faster version. Scene: Mason parks his car, and then Paul Drake runs up to him.

-Chapter 8 from 6:35 to Chapter 9 at :19 [Chapter 4 starting at 6:34 or 00:22:55 in the 2006 dvd set]: "Lead-In A" (*Police Force*) Bars 1-6. Scene: Perry arrives at the Eucalyptus Grove Motel in Riverside. Note: The music starts at a studio location. Incidentally, this studio is actually 20<sup>th</sup> Century Fox.

"The Case of the Sleepwalker's Niece" September 28, 1957. There is Herrmann music (from the "Western Suite") right off the bat in this episode. Actually it's right off the knife because the sleepwalker is carrying a knife instead of a bat towards the Hillary Brooke character! This starts on the 2006 dvd set at 00:00:43. Specifically the cue is #453 I "Night Suspense" Bars 1-3, Bar 3, then Bars 41-44, and so on. Just a few more Herrmann inclusions are given later on. There is a *Police Force* Lead-In ("Lead-In B") in Chapter 5 starting at 4:34 (2006 dvd set at 00:33:48) when Mason says "Good-night" to Doris Cole, the middle-aged blonde played by lovely Hillary Brooke, and then the scene dissolves to young Steve Harris (played by Darryl Hickman) going to Tragg's office.

"The Case of the Nervous Accomplice" October 5, 1957. Once again there is stock music here from the CBS Library, but not very much of Herrmann's (although it starts off with a fragment of I believe a *Police Force* Lead-In (I have to dig out my materials to verify).

"The Case of the Drowning Duck" October 12, 1957. A very interesting episode with the music editor inserting very interesting loops of music from the opening Street scene music from the pilot of *Have Gun, Will Travel*. I don't think I have ever seen the music extended-edited in this manner before. This starts at the opening of Chapter 2

as the bus rising along the desert comes to Logan City. A mysterious man wearing a standard white shirt and dark tie (coat in hand because it's so hot) greets Mrs. Reed. The music lasts two minutes and 12 seconds. You'll hear the Fight cue from HGWT at the start of Chapter 3 when the youth fights the mysterious man.

“The Case of the Baited Hook” December 21, 1957 \*\* C+

This episode was included in the first volume of the subscription series (along with the pilot show). However, there is no Herrmann music here. [Note: You won't get to this episode in the first dvd set until Disc Four.]

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“The Case of the Silent Partner” October 26, 1957 \*\*\*\*\* A

I like this episode directed by Christian Nyby very much, and there's a good deal of Herrmann music in it, especially the rarely heard “Shadows” cue. The most recognizable star is Dan Seymour playing the heavy, Harry Marlow. He often played film noir crime heavies, including the first season of *The Adventures of Superman*. Also go to very short Chapter 7. You'll see two reporters interviewing Mason. The male reporter (“Smithy,” I believe Mason called him) is familiar to me. He played a role with Edward G. Robinson in the Warner Bros. crime movie, *Illegal*, that I liked. In the end credits, the actor, Jimmy McCallion, is listed as playing the “Veteran Reporter.”

-Chapter 1 from 3:05 to 3:28 in the old Columbia subscription disc [or starting in Chapter 2 at 2:23 in the 2006 dvd set]: “Bad Man” (*Western Suite*) mixed bars. A very brief fragment of this cue is also played at the end of brief Chapter 9.

-Chapter 1 from 17:05 to 17:11 (end of chapter)[ Chapter 3 starting at 13:23]: [??] This sounds Herrmannesque but I cannot yet identify it. It probably belongs to Garriguenc. Scene: Old man in car seeing the blonde pass by.

-Chapter 5 from 1:11 to 1:48 Chapter 5 starting at 1:11 new dvd as well]: “Shadows” (*Western Suite*) Bars 42-51 (end of cue). Scene: Perry is alone entering a house whereupon he finds a (dead) body! A Siamese cat is there as well (but quite alive!). Note: This cue from the *Western Suite* was not included in the Cerberus LP/Prometheus cd albums. The music seems rather out of place in a “Western” genre of music, more in keeping with a “Police Force” or mystery character of cues. It's nice hearing this music here since we rarely ever get to hear this particular cue in the CBS series.

-Chapter 5 from 1:50 to 2:23 (both dvds): “Shadows” (*Western Suite*), Bars 42-51 once again.

-Chapter 5 from 3:45 to 5:15 (both dvds) : “Shadows” (*Western Suite*) Bars 17-26, 30-33, 42-51.

-Chapter 10 from 1:22 to 1:42 [Chapter 6 starting at 6:40 new dvd]: “Night Suspense” (*Western Suite*)

-Chapter 10 from 3:58 to 4:13 [Chapter 6 starting at 9:16 new dvd]: “Bad Man” (*Western Suite*)

-Chapter 10 from 4:14 to 5:43 [Chapter 9 starting at 9:32 new dvd]: “The Waiting” (*Western Suite*) Bars 1-8, and then 21-33 (end of cue). Note that this cue was also not included in the Cerberus/Prometheus albums. Scene: The blonde Lola Florey (Peggy Maley) returns back to home and starts to undress! The Herrmann music fitted quite nicely here, reminding me of his music for *Sisters* when the “blind” woman was being watched undressing in the gym at the beginning of the movie. If this was a French series, then Jeanne Moreau would’ve been perfectly cast in this role as Lola.

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“The Case of the Crooked Candle” November 30, 1957 \*\* C

The companion episode to the one above, there is however no Herrmann music in this one except perhaps for one tiny fragment in Chapter 3 in Tragg’s office, I believe.

“The Case of the Prodigal Parent” March 8, 1958 \*\*\* B-

There is no Herrmann music in this standard episode but it was good to watch several of the guest stars, especially Fay Wray as Ethel Harrison. I always liked her performances in the later years, especially in that terrific Warner Bros. crime drama starring Edward G. Robinson titled *Hell on Frisco Bay*. John Hoyt also stars and also Nancy Kulp.

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“The Case of the Empty Tin” March 8, 1958 \*\* C

Sorry, no Herrmann music in this episode either!

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“The Case of the Calendar Girl” April 10, 1959 \*\*\* C+

This fairly interesting episode stars John Anderson as George Andrews. It also stars a small amount of Herrmann’s music!

-Chapter 3 from :56 to Chapter 4 at :38: “Travel” (*HGWT*)

-Chapter 4 from 2:02 to 2:09: “Heavy Curtain C” (*Western Saga*) Bars 1-3. This is a rarely heard cue (or portion thereof).

-Chapter 5 from 1:00 to 1:40: “Travel” (*HGWT*)

-Chapter 7 from 1:46 to 2:17: “Travel” once again.

-Chapter 10 starting at 11:35: “Travel” once (or is it four?) times again.

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-Perry Mason: Season 1, Volume 2 (1957-58 season) \*\*\*

[http://www.amazon.com/Perry-Mason-Season-One-Vol/dp/B000IHXYXJO/ref=pd\\_bxgy\\_d\\_text\\_b](http://www.amazon.com/Perry-Mason-Season-One-Vol/dp/B000IHXYXJO/ref=pd_bxgy_d_text_b)

There are five discs here starting with the episode, “The Case of the Lonely Heiress.”

-Perry Mason: Season 2, Volume 1 (1958-1959 season) \*\*\*\*

[http://www.amazon.com/Perry-Mason-Season-Two-Vol/dp/B000059A52/ref=pd\\_bxgy\\_d\\_img\\_c](http://www.amazon.com/Perry-Mason-Season-Two-Vol/dp/B000059A52/ref=pd_bxgy_d_img_c)

-Quatermass and the Pit (1967) \*\*\*\* ½ [music \*\*]

[http://www.amazon.com/Quatermass-Pit-James-Donald/dp/6305095477/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293764366&sr=1-2](http://www.amazon.com/Quatermass-Pit-James-Donald/dp/6305095477/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293764366&sr=1-2)

This is a very well done sci-fi movie. Although I would’ve preferred Andre Morell in the lead role (he played Quatermass in the prior popular tv series), Andrew Keir did a fine job as our scientist hero! He gave a rougher, brusque portrayal than Morrell. James Donald as Dr. Roney is excellent. He had been in many fine movies, including *Bridge on the River Kwai*. Barbara Shelley as Barbara (Judd) is a plus as well. Of course this movie had a far bigger budget than the tv series that I watched, so it looks better. The story ran longer as a television series so there is much more development than in the shorter feature film, but if I had to make a choice between the two, I would pick the color film. The music by Tristram Carey made very little impression on me but at least it did not intrude.

-Mannix: First Season (1967) \*\*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Mannix-First-Season-Mike-Connors/dp/B0014FAIVG/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293766482&sr=8-1-catcorr](http://www.amazon.com/Mannix-First-Season-Mike-Connors/dp/B0014FAIVG/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293766482&sr=8-1-catcorr)

Terrific series from the late Sixties to Seventies. I simply love the gorgeous rich saturation and clarity of colors. I only have the first season but plan to buy the other seasons when I get enough extra money! The title music by Schifrin is quite exciting and orchestrally interesting (noted trumpets, etc.).

-Mimic (1997) \*\*\* [music \*\*\*]

[http://www.amazon.com/Mimic-Mira-Sorvino/dp/1558908323/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293766597&sr=1-1](http://www.amazon.com/Mimic-Mira-Sorvino/dp/1558908323/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293766597&sr=1-1)

Normally I do not like creepy, “ugly” horror-sci-fi films but I recognize quality when I see it (such as the original *Alien*). This movie is a bit too graphic and gory, but considering Guillermo Del Toro directed it we cannot expect otherwise! I like Mira Sorvino and Josh Brolin in the cast, and especially Charles S. Dutton, and the creature effects and deadly dark and dank underground sets are effective. The music is effective too, I felt, especially the Main Title. Nevertheless I still do not necessarily “like” this type of movie—but I’ll still give it three stars for the production values. Probably in terms of my pure “liking” rating, it would get at most a two-star rating.

-Marnie (1964) \*\*\* [music \*\*\*\*]

[http://www.amazon.com/Marnie-Tippi-](http://www.amazon.com/Marnie-Tippi-Hedren/dp/6305839395/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293766800&sr=1-3)

[Hedren/dp/6305839395/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293766800&sr=1-3](http://www.amazon.com/Marnie-Tippi-Hedren/dp/6305839395/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293766800&sr=1-3)

This movie is the start of the end of the notable Hitchcock career. *The Birds* was the last really good film he directed. I still like *Marnie* as a film, and there are some classic moments, but I normally do not revisit this film. Of course the music by Herrmann is a different story! I already did a rundown treatment of it:

<http://www.filmscorerundowns.net/herrmann/marnie.pdf>

-Pique Dame (Tchaikovsky) (1992) \*\* [music \*\*\*]

[http://www.amazon.com/Tchaikovsky-Pique-Gergiev-Grigorian-](http://www.amazon.com/Tchaikovsky-Pique-Gergiev-Grigorian-Leiferkus/dp/B0000631A7/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293766923&sr=1-1)

[Leiferkus/dp/B0000631A7/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293766923&sr=1-1](http://www.amazon.com/Tchaikovsky-Pique-Gergiev-Grigorian-Leiferkus/dp/B0000631A7/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293766923&sr=1-1)

This of course is the Queen of Spades opera of three hours length, music by the Romantic master, Tchaikovsky. This is not a great work, however, although I appreciate the Big T's music. My favorite section is the rather Herrmannesque rhythmic opening of Scene IV (No. 16 Scene and Chorus), *Andante mosso* in 12/8-4/4 time in the key signature of three sharps (A maj). This is located on the dvd at 1:42:03. Low strings play the repeat rhythm figures *pp* of C#-D-C# legato 16ths to C#-C#-C# staccato 16ths (all six notes are connected as a figure by two crossbeams) played 4X each bar. In Bar 3 violins and perhaps violas play *p* a seven-note figure. So we see small octave B/Line 1 D/E#/G# to A/Line 1 C#/F#/A to G#/B/Line 1 G#/B 8ths (crossbeam connected) to D#/F#/Line 1 A/Line 2 C# quarter notes to G#/B/Line 1 E#/G# 8ths to E#/G#/D/G#/B quarter notes to F#/A/C#/F#/A 8ths. I believe the dark music of this dark Countess bedroom scene is overall later set in B minor (like the Symphony *Pathetique* but I cannot verify now since I only have a bit of this section of the reduction score. Scholars have stated that the B minor was often associated with Fate and doom and gloom and other niceties!

Although back then in Russia operas were most "in" and sophisticated and serious affairs (while ballets were given a lesser stature), I find that Tchaikovsky became immortal with his three ballets and his later symphonies. I'm not much into operas, although some of the Wagner operas are pretty darn good. I recall I did not find T's *Onegin* as being very memorable, and I am not sure now if I ever listened to his last opera, *Iolanta*.

-The Fugitive: Season One, Volume One (1963) \*\*\*

[http://www.amazon.com/Fugitive-Season-One-](http://www.amazon.com/Fugitive-Season-One-Vol/dp/B000Q6GUSE/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293767040&sr=1-8)

[Vol/dp/B000Q6GUSE/ref=sr\\_1\\_8?s=dvd&ie=UTF8&qid=1293767040&sr=1-8](http://www.amazon.com/Fugitive-Season-One-Vol/dp/B000Q6GUSE/ref=sr_1_8?s=dvd&ie=UTF8&qid=1293767040&sr=1-8)

Good series but it tends to wear you down after a while. It's hard to sustain the Man-On-The-Run format with sustained interest for several seasons! Stick with the first few seasons. That's enough.

-The Naked Jungle (1954) \*\*\* [music \*\*\* ½]

[http://www.amazon.com/Naked-Jungle-Charlton-](http://www.amazon.com/Naked-Jungle-Charlton-Heston/dp/B0002WZTIY/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293767167&sr=1-1)

[Heston/dp/B0002WZTIY/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293767167&sr=1-1](http://www.amazon.com/Naked-Jungle-Charlton-Heston/dp/B0002WZTIY/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293767167&sr=1-1)

I like this mid-Fifties Paramount film set in 1901 South America produced by George Pal and directed by Byron Haskin. The Technicolor is fantastic and quite a pleasure to sit and enjoy. The print is vibrant and alive. The sets are fantastic. My wife wished she could live in that plantation—but not in South America! Charlton Heston is in his youngish prime, and Eleanor Parker is quite lovely. My wife commented how she thought Parker's outfits are beautiful. There are several nice freeze-frame shots such as the process shot of the plantation at dvd 00:08:25, and the interior plantation as Heston walks along the corridor with the pinkish sunset at 00:13:05. The night scene of the plantation grounds burning is fantastic at 1:25:25 (but having that palm tree still intact with its branches is out-of-place with the ants devouring everything). The process shot at 1:00:49 of the Moon and passing clouds is very nice. That last scene mentioned starts one of my favorite misterioso sections of the movie when there is dead silence in the early morning dawn jungle at 4 am. Them ants are coming! Well, the marabunta are not as big as in that other 1954 movie (*Them!*) but having billions of them normal-sized makes them just as deadly. Too bad Leiningen doesn't have a warehouse full of Raid! William Conrad is perfectly cast as the Commissioner. His pleas to Chris to get out while there's time at 1 hour 10 minutes into the movie is an attention getter. I was thinking: You know how comedians sometimes parody and imitate Heston's mannerisms such as grabbing the back of his neck? Well, that gesture by Heston is probably a carryover from this movie—instinctively wiping off those darn ants from his neck!

The music by Danielle Amfitheatrof is quite good. The music sequence starting at 1:17:19 as Chris blows up bridges is good. The 1:18:08 ride sequences is quite nice, a bit Herrmannesque.

Here are some interesting sites:

<http://charltonhestonworld.homestead.com/NakedJungle.html>

<http://www.mymongoose.com/mfjb8/aka.htm>

[http://www.eccentric-cinema.com/cult\\_movies/naked\\_jungle.htm](http://www.eccentric-cinema.com/cult_movies/naked_jungle.htm)

[http://www.script-o-rama.com/movie\\_scripts/n/naked-jungle-script-transcript-heston.html](http://www.script-o-rama.com/movie_scripts/n/naked-jungle-script-transcript-heston.html)

-Christmas with Crosby & Kate (1966) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Christmas-Bing-Crosby-Kate-](http://www.amazon.com/Christmas-Bing-Crosby-Kate-Smith/dp/B0002O76MY/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293767477&sr=1-1)

[Smith/dp/B0002O76MY/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293767477&sr=1-1](http://www.amazon.com/Christmas-Bing-Crosby-Kate-Smith/dp/B0002O76MY/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293767477&sr=1-1)

What gets the four \*\*\*\* star rating is not the agreeable-enough Crosby & Kate show but the added special feature showing of the *Shower of Stars*” episode of “A Christmas Carol,” music by Bernard Herrmann—and a very merry and unusual Herrmann it is! I researched the score at UBSC several times. Here’s information on this wonderful music:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3455>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3363>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3084>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1871>

-Rawhide: First Season (1959) \*\*\*

[http://www.amazon.com/Rawhide-Complete-Season-Eric-Fleming/dp/B000F9T70K/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293767569&sr=1-1](http://www.amazon.com/Rawhide-Complete-Season-Eric-Fleming/dp/B000F9T70K/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293767569&sr=1-1)

This was a good CBS western series but certainly not classic as *Gunsmoke* or *Have Gun Will Travel*.

-Rawhide: Second Season, Volume 1 (1960) \*\*\*

[http://www.amazon.com/Rawhide-Second-Season-Vol-1/dp/B000NOIX7U/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293767569&sr=1-3](http://www.amazon.com/Rawhide-Second-Season-Vol-1/dp/B000NOIX7U/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293767569&sr=1-3)

-Silence of Lambs (1990) \*\*\*

[http://www.amazon.com/Silence-Lambs-Criterion-Collection-Spine/dp/6305050058/ref=sr\\_1\\_9?s=dvd&ie=UTF8&qid=1293767963&sr=1-9](http://www.amazon.com/Silence-Lambs-Criterion-Collection-Spine/dp/6305050058/ref=sr_1_9?s=dvd&ie=UTF8&qid=1293767963&sr=1-9)

I suppose you could say this is a well-made movie with exceptional stars, but it is too creepy for my wife & I so we don’t care to watch this movie again!

-Tora!Tora!Tora! (1970) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Tora-Martin-Balsam/dp/B000059HAI/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293768077&sr=1-2](http://www.amazon.com/Tora-Martin-Balsam/dp/B000059HAI/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293768077&sr=1-2)

While not a “classic” WWI movie, this rather documentary-style film comes pretty close. Granted it is a bit “slow” or measured in pace (“boring” to many critics!) but that’s okay with me. The deliberate pace was comfortable and indeed proper since there had to be a drawn-out “set up” for the events that culminated in the attack of Pearl Harbor. I was kept interested. And I loved seeing all of those excellent character actors such as Martin Balsam, James Whitmore, Jason Robards, E. G. Marshall, and so on. This is a better production and cast than *Midway*. The score by Jerry Goldsmith is appropriately ethnic in areas (including the Main Title) but I would not consider it one of

his best works. Let's put it this way: I never bothered to buy the cd release. But you can listen to tracks here:

<http://www.filmscoremonthly.com/cds/detail.cfm/cdID/71/>

-Helen of Troy (2003) \*\*\*

[http://www.amazon.com/Helen-Troy-Sienna-Guillory/dp/B00005JMH8/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293768184&sr=1-1](http://www.amazon.com/Helen-Troy-Sienna-Guillory/dp/B00005JMH8/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293768184&sr=1-1)

-Total Recall (1990) \*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Recall-Special-Limited-Arnold-Schwarzenegger/dp/B00005N918/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293768251&sr=1-3](http://www.amazon.com/Recall-Special-Limited-Arnold-Schwarzenegger/dp/B00005N918/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293768251&sr=1-3)

This Verhoeven movie is okay but I didn't care for the Verhoeven total violence approach, I seem to recall, when I first saw the movie. I was more interested in the Jerry Goldsmith score.

-The Hindenburg (1975) \* 1/2 [music \*\* 1/2]

[http://www.amazon.com/Hindenburg-George-C-Scott/dp/0783229372/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293768407&sr=1-1](http://www.amazon.com/Hindenburg-George-C-Scott/dp/0783229372/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768407&sr=1-1)

This Universal movie had promise (directed by Robert Wise, screen story by Levinson/Link, good cast) but *The Hindenburg* falls flat! The music by David Shire is a bit better and more uplifting than this under-inflated movie. I suppose you could call this an *Airport* type of movie set in Nazi Germany in 1937 with a passing parade of suspicious passengers aboard the doomed craft. The St. Elmo's fire sequence at 45 minutes into the movie provided a temporary excitement or interest in this dull film up to then. At an hour into the movie the rip of the balloon provided another interesting diversion. The decision to convert to black & white at the explosion scene in order to use old stock footage of the actual destruction was a cheap way to go!

-Super Size Me (2004) \*\*\* 1/2

[http://www.amazon.com/Super-Size-Me-John-Banzhaf/dp/B0002OXVBO/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293768469&sr=1-1](http://www.amazon.com/Super-Size-Me-John-Banzhaf/dp/B0002OXVBO/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768469&sr=1-1)

Morgan Spurlock is another documentary filmmaker but not anywhere as famous as Michael Moore. I liked this feature documentary, so I recommend it. I did *not* like his *Where In the World is Osama Bin Laden?*, and I did not yet see his latest offering, *The Greatest Movie Ever Sold*. I am not much of a McDonalds eater. If anything I now & then get a senior coffee (my white beard convinces them!) and the dollar salad. Very infrequently I get their fish filet on sale on Fridays (but not all McDonalds do that!). Even more infrequently I get their fries. I haven't had a hamburger since the early Seventies. I once worked as a cook at McDonalds for a month or two, and I would take advantage of their surplus food at the end of the night. That would be my late dinner! I stopped eating meat and chicken since the early or mid-Eighties for sure after reading Geoffrey Hodson

(of Theosophy) on the matter. I do eat fish now & then, and once or twice a year I eat turkey (especially if my wife makes it for Thanksgiving—so I don't want to hurt her feelings!). So I could not relate completely with the subject matter of this movie (Spurlock eating *only* McDonalds food for thirty days straight) but it was quite interesting seeing his health deteriorate during the course of his diet experiment. In certain fundamental terms, you are what you eat (and breathe) so it behooves you to consume intelligently. If you super size your intake of food, you'll get fat—simple as that! Eat right and eat less, and don't forget to exercise!

-The Reagans (2003) \*\*

[http://www.amazon.com/Reagans-Judy-](http://www.amazon.com/Reagans-Judy-Davis/dp/B0001US6CI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768539&sr=1-1)

[Davis/dp/B0001US6CI/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293768539&sr=1-1](http://www.amazon.com/Reagans-Judy-Davis/dp/B0001US6CI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768539&sr=1-1)

Saw it once on this dvd but did not care for it despite Judy Davis. I should watch it again to be fair but I don't have the time right now!

-Battle Beyond the Stars (1980) \* 1/2 [music \*\*\* 1/2]

[http://www.amazon.com/Battle-Beyond-Stars-George-](http://www.amazon.com/Battle-Beyond-Stars-George-Peppard/dp/B000055ZF1/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768614&sr=1-1)

[Peppard/dp/B000055ZF1/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293768614&sr=1-1](http://www.amazon.com/Battle-Beyond-Stars-George-Peppard/dp/B000055ZF1/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768614&sr=1-1)

The distinctive feature of this otherwise silly, campy scifi movie (ala *Seven Samurai* theme) is James Horner's vibrant score. Of course he rather obviously borrowed techniques and instruments from Goldsmith's *Star Trek* score the year earlier. In fact a rhythmic pattern he directly lifted from Goldsmith (part of the Klingon battle) is evident at 00:53:16. A lot of people have bashed Horner for this "borrowing" habit of his but I nevertheless like the vitality of his early years music despite the derived practices at times or "horning in" on similar styles or maybe even a direct lift at times in his career. Even in this movie at, say, 00:39:18, there appears to be a direct lift of a three-note motif from a Russian composer, a theme also used in Woody Allen's *Love & Death*. Casting Richard Thomas as the hero/central protagonist was a bad mistake. He's just wrong for the part. He was too "nice," too girlish-looking here, too weak, no edge, and so forth. After a satisfying meal of *Star Wars* and *Alien* and *Star Trek*, the cheap and empty special effects appetizer of this movie left me quite hungry for something substantial (anything!). Like that phrase from that stupid-looking white alien at 00:38:54, I was "becoming bored to death"—not just from the special effects but the movie itself. The only satisfaction or emotional calories I received was from Horner's music.

-Tron (1982) \*\*\* [music \*\*]

[http://www.amazon.com/Tron-20th-Anniversary-Collectors-](http://www.amazon.com/Tron-20th-Anniversary-Collectors-Bridges/dp/B00005OCMR/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293768788&sr=1-4)

[Bridges/dp/B00005OCMR/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1293768788&sr=1-4](http://www.amazon.com/Tron-20th-Anniversary-Collectors-Bridges/dp/B00005OCMR/ref=sr_1_4?s=dvd&ie=UTF8&qid=1293768788&sr=1-4)

This was an interesting movie to see for the first time at the theaters but it doesn't seem to hold up after the first viewing. The sequel that came out a few years ago has more interesting updated effects. I liked it better.

-Drums in the Deep South (1951) \*\* [music \*\*\*]

[http://www.amazon.com/Drums-Deep-South-James-Craig/dp/B000092T4E/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293768865&sr=1-1](http://www.amazon.com/Drums-Deep-South-James-Craig/dp/B000092T4E/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768865&sr=1-1)

This rather ho-hum Civil War drama stars Guy Madison but starts off with Craig (Peter Gunn) Stevens opening the movie. The dvd print is terrible, bleached or washed out. And don't forget the awful audio quality! The Main Title by Tiomkin is original and fine but a lot of the subsequent music is adapted from Confederacy and Union themes we are quite familiar with.

-The Paper Chase (1973) \*\*\* 1/2 [music \*\*\*]

[http://www.amazon.com/Paper-Chase-Timothy-Bottoms/dp/B00008UALL/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293768939&sr=1-1](http://www.amazon.com/Paper-Chase-Timothy-Bottoms/dp/B00008UALL/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293768939&sr=1-1)

This is a very good, intelligent movie about Harvard Law School, specifically between a new law student played by Timothy Bottoms and his contracts law professor played by John Houseman. I was 23 years old when I saw the movie in its original release at the theaters, and I really liked it. I was really impressed by Houseman, so I find it quite interesting that the producers' first choice of casting was Paul Scofield. He loved the script but could not come across the Atlantic pond to do the movie because of theater commitments. The studio suggested Melvyn Douglas but the young producers thought he was too old. The studio suggested Henry Fonda, Gregory Peck, and James Mason. Now Mason would've been terrific I think! But Houseman was indeed the best choice. The ice scene at around 47 minutes into the movie was fun. When the big law student drops his paper from the second story of the dorm at about 1:40:56, that was funny. The music by Williams is specialized. It works but the collegiate flavor of the score, however hip at times, did not appeal to me. But it was competent music.

-Conan the Barbarian (1981) \*\* 1/2 [music \*\*\*\*]

[http://www.amazon.com/Conan-Barbarian-Collectors-Arnold-Schwarzenegger/dp/0783241895/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293769005&sr=1-1](http://www.amazon.com/Conan-Barbarian-Collectors-Arnold-Schwarzenegger/dp/0783241895/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293769005&sr=1-1)

Not my favorite Arnold S. film and story he was in. *Conan the O'Brien* may've been funnier!

-Lost Continent (1951) \*\*\* [music \*\*\*]

[http://www.amazon.com/Lost-Continent-Cesar-Romero/dp/B00005R1O8/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293769080&sr=1-1](http://www.amazon.com/Lost-Continent-Cesar-Romero/dp/B00005R1O8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293769080&sr=1-1)

Interesting cheapo scifi film from the very early Fifties but with an appealing nostalgic value and cast. Why they titled it "Lost *Continent*" I don't know (although I know the Sid Melton suggested it 49 minutes into the movie). Shouldn't it have been "Lost Plateau" or something? An island on the Pacific does not qualify even remotely for a continent! I like everyone on the cast. My only quibble is that Hillary Brooke did not go on the rocket and dinosaur trip! It's a cozy (and cheesy!) motion picture, fun & light entertainment. I liked the slow trek up the mountain. Once on top of the atomic plateau, I

liked the non-tropical scenes the best (rather arid and rocky interesting sets and backdrops).

The music by Paul Dunlap is good—nothing great, but competent and fitting. I wish I had the written score to study. I particularly liked that end-of-the-mountain-climbing sequence that occurs after the night scene. Go to its start at 00:38:51. Nice standard musical effects with the tremolos of the strings, soft woodwind passages, vibes, muted trumpets, etc.

-Star Trek II: The Wrath of Khan (1982) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Star-Trek-II-Directors-Collectors/dp/B0000683DH/ref=sr\\_1\\_6?s=dvd&ie=UTF8&qid=1293769157&sr=1-6](http://www.amazon.com/Star-Trek-II-Directors-Collectors/dp/B0000683DH/ref=sr_1_6?s=dvd&ie=UTF8&qid=1293769157&sr=1-6)

This is arguably the most “classic” of all the Star Trek movies, the best written, best directed (Nicholas Meyer). I for one will give it a classic status, better than Wise’s *Star Trek:TMP*. While the music by James Horner is very good (and I’ll give it a classic status, although I feel *Krull* is better), Goldsmith’s score for the previous Trek film is a sheer masterpiece. Besides, I like Goldsmith’s music and approach more than Horner anyway. Goldsmith is a better composer, enough so that Horner copied him for that awful Corwin film, ....eh, the title escapes me right now (I guess I want to forget it and actually succeeded! Ah, yes, *Battle Beyond the Stars* (stupid title, by the way).

-Stargate (1994) \*\*\* ½ [music \*\*\*\*]

[http://www.amazon.com/Stargate-Ultimate-Kurt-Russell/dp/B0000844I8/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293769227&sr=1-3](http://www.amazon.com/Stargate-Ultimate-Kurt-Russell/dp/B0000844I8/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293769227&sr=1-3)

Pretty decent Roland Emmerich film with an excellent score by David Arnold. I enjoyed the classic look of the opening credits with the motion control close-ups. It gave the movie a classy look. The special effects were good but the stargate effects in *Contact* are a lot more effective.

-Lost in Space (1998) \*\*1/2 [music \*\* ½]

[http://www.amazon.com/Lost-Space-New-Line-Platinum/dp/0780622650/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293769304&sr=1-3](http://www.amazon.com/Lost-Space-New-Line-Platinum/dp/0780622650/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293769304&sr=1-3)

I somewhat like this sci-fi space adventure but you will be lost if you think you can find it in the “classic” space field of quality science fiction movies! I *want* to like the film more but it just does not deserve it. They could’ve done a lot better job on the project. First of all, the old television family is more appealing than this feature film version. Second, the story should have been written better because the draft they selected seems a bit meandering and lost to me. The ship needed a major overhaul. I think they could’ve started with a different incarnation of the Dr. Smith character. My reaction to the one they selected: “The pain! The pain!” Also I was annoyed with the opening battle scenes that seem to be coming out of a video game. But I guess if George Lucas can do it for various *Star Wars* movies, why shouldn’t everybody else?!

I did like the bluish star field located dvd 00:36:07 when the ship enters into a new sector of the galaxy. The space spiders sequences was interesting but this type of situation has been encountered before in many sci-fi movies (pulsating cocoons holding little beasties!). The music by Bruce Broughton was ok but hardly memorable. He wrote far better scores such as *Silverado* and *Young Sherlock Holmes*).

-Young Frankenstein (1974) \*\*\*\*\* [music \*\*\*]

[http://www.amazon.com/Young-Frankenstein-Special-Generations-Wilder/dp/6305168857/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293770085&sr=1-3](http://www.amazon.com/Young-Frankenstein-Special-Generations-Wilder/dp/6305168857/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293770085&sr=1-3)

I consider this movie as Mel Brooks' masterpiece—very clever dialog, funny situations, excellent cast. Too bad Brooks in others decided to become crude for easy laughs (*Blazing Saddles* and that campfire beans/gas attack en masse!), write stupid sight gags, and so forth. Woody Allen overall is a consistently funnier and sophisticated and intelligent comedy writer. We just saw *Midnight in Paris* the other day at the theater, and it was terrific—his best work in a long time.

-Ocean's 11 (1960) \*\*\*

[http://www.amazon.com/Oceans-11-Frank-Sinatra/dp/B00005NTNR/ref=sr\\_1\\_11?s=dvd&ie=UTF8&qid=1293770208&sr=1-11](http://www.amazon.com/Oceans-11-Frank-Sinatra/dp/B00005NTNR/ref=sr_1_11?s=dvd&ie=UTF8&qid=1293770208&sr=1-11)

This movie has achieved cult status because Frank Sinatra and his famous buddies are featured in this Vegas glitchy heist drama.

-Bataan (1943) \*\*\* [music \*\*\*]

[http://www.amazon.com/Bataan-Robert-Taylor/dp/0792841654/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293770808&sr=1-1](http://www.amazon.com/Bataan-Robert-Taylor/dp/0792841654/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293770808&sr=1-1)

This is a good WWII movie but not terrific. I provided a score image on two on the Rozsa Forum:

<http://miklosrozsa.yuku.com/reply/14901/Sahara-cues#reply-14901>

-Dead Men Don't Wear Plaid (1982) \*\*\* [music \*\*\*\*\*]

[http://www.amazon.com/Dead-Men-Dont-Wear-Plaid/dp/0783232063/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293770883&sr=1-1](http://www.amazon.com/Dead-Men-Dont-Wear-Plaid/dp/0783232063/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293770883&sr=1-1)

When we first saw the movie at the theater on its original run, we were a bit disappointed. My wife was actually asleep on my shoulder much of the showing! But once I bought the dvd and watched it again, and yet again, I really enjoyed it! Very clever movie. And the film noir score by Miklos Rozsa is superb! I did a rundown treatment already on this score:

<http://www.filmscorerundowns.net/rozsa/deadmen.pdf>

I also provided score examples on the Rozsa Forum:

<http://miklosrozsa.yuku.com/topic/1106/Deleted-material-from-DEAD-MEN-DON-T-WEAR-PLAID>

-X2: X-Men United (2003) \*\*\*

[http://www.amazon.com/X2-X-Men-United-Two-Disc-Widescreen/dp/B0000BWVCM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293771000&sr=1-1](http://www.amazon.com/X2-X-Men-United-Two-Disc-Widescreen/dp/B0000BWVCM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293771000&sr=1-1)

-Troy (2004) \*\*\*

[http://www.amazon.com/Troy-Two-Disc-Widescreen-Brad-Pitt/dp/B0002Z0EYK/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293771063&sr=1-2](http://www.amazon.com/Troy-Two-Disc-Widescreen-Brad-Pitt/dp/B0002Z0EYK/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293771063&sr=1-2)

-The Sum of All Fears (2002) \*\*\* [music \*\*\*]

[http://www.amazon.com/Sum-All-Fears-Special-Collectors/dp/B00005JL8F/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293771149&sr=1-1](http://www.amazon.com/Sum-All-Fears-Special-Collectors/dp/B00005JL8F/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293771149&sr=1-1)

I watched this dvd again almost a week ago last Monday on President's Day. Ben Affleck (recently starring in the excellent *Company Men*) stars as Jack Ryan, replacing Harrison Ford in that role in the previous two installments—although my favorite Jack Ryan was the *first* one, Alec Baldwin. Music is by Jerry Goldsmith, and while it is a competent good score, it is not one of his memorable, top-drawer scores. The same applies to the movie itself: It's an okay movie but not a great one. I like many of the stars therein but a collection of good stars no not necessarily add up to a great movie. Many factors are involved. While the producers made a valiant attempt to make an interesting movie for fans of the franchise, I think they failed to understand that the franchise was already established with the trend of having Harrison Ford as Jack Ryan. So to switch with Ben Affleck (admirable actor I feel he really is) because Harrison Ford opted out was the Sum of All Risks! They took a big gamble and ultimately they lost. You noticed that they never took up the franchise again! Harrison Ford was a bigger star than Alec Baldwin at the time, so to switch from Baldwin to Ford was an easy gamble—and the first Ford-Ryan movie was also an excellent movie in general (the second one was inferior). So, in order of preference, my favorite Jack Ryan movies are:

-*Hunt for the Red October* \*\*\*\*

-*Patriot Games* \*\*\*\*

-*Sum of All Fears* \*\*\*

-*Clear & Present Danger* \*\*

And, once again, my favorite Jack Ryan star is Alec Baldwin. I thought he was perfectly cast for *The Shadow* (and that music score by Goldsmith is outstanding!). I think his breakout movie was *Beetle Juice* (you can hardly recognize him in that movie if you compare him to the way he looks now). His critical success role was *Glengarry Glen Ross* as top-salesman Blake!

Of course, regarding the score, if I had a chance to study the full score I would instantly do that. The Kremlin music is quite pronounced and caught my ear. If you consult the dvd starting at the icy road scene and the three cars racing along (dvd 00:30:30), you can hear a nice sequence there. Specifically at 00:30:48 you hear the nice

effect of I believe the stopped horns. [end session Oscar day, Sunday, February 27, 2011 at 9:12 am]

-Fitzcarraldo (1982) \*\*\*

[http://www.amazon.com/Fitzcarraldo-Klaus-Kinski/dp/B00001ODHV/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293771221&sr=1-1](http://www.amazon.com/Fitzcarraldo-Klaus-Kinski/dp/B00001ODHV/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293771221&sr=1-1)

Interesting and odd movie that I liked well enough (but not *that* well!).

-Legend (1986) \*\* [music (Goldsmith) \*\*\* ½] [music (T.Dream) \*\* ½]

[http://www.amazon.com/Legend-Ultimate-Tom-Cruise/dp/B000063UR2/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1293771312&sr=1-3](http://www.amazon.com/Legend-Ultimate-Tom-Cruise/dp/B000063UR2/ref=sr_1_3?s=dvd&ie=UTF8&qid=1293771312&sr=1-3)

Why this movie was ever made I cannot figure out. It certainly is not a *legendary* movie! Sure, Ridley Scott directed it; Goldsmith wrote the first (and European) score, Cruise is the star—but it's a ridiculous picture! There is a lot of *A Midsummer Night's Dream* sensibility or style here but without the mystique and quality and sheer magic as in the 1935 movie. I will give a two-star \*\* Fair rating because of the production values, otherwise it is simply an odd curiosity piece that is pretty to watch at various scenes. If you are used to hearing only the Tangerine Dream score, then I recommend that you purchase this two-disc dvd set because the Director's Cut on Disc One has Goldsmith's music. I *much* prefer Jerry's music over the laid over synth music by the Tangerine Dream that doesn't usually fit the movie. Jerry's music is quite beautiful in sections, and it's written to fit the scenes. For instance, at dvd 00:06:55 when annoying Lili unfastens the laundry line, Jerry's synchronizes the music to fit that action. You participate more actively with the movie. Tangerine Dream's "music" here does nothing of the sort—just laid over musical syrup. I also recommend that you insert Disc Two and watch the unused Four Goblins long section (about 9 minutes) that also features Goldsmith's music. The Fairies Dance sequence is not very interesting, and it was wise to cut that out of the movie. At around an hour and 14 minutes into the movie you have the very interesting black witch dance sequence that I will call the Dance Grotesque. At any rate, the Goldsmith music in this movie is better than the movie itself. It is not Goldsmith's best for this period but I like it enough to give it a very good (three-and-a-half star rating) thumbs up. It's probably of the same quality and inspiration given in *Supergirl* (although I liked *Supergirl* more!) and *King Solomon's Mines* (that I also liked better).

-A Midsummer Night's Dream (1935) \*\*\* ½ [music adaptation \*\*\*\*]

[http://www.amazon.com/Midsummer-Nights-Dream-James-Cagney/dp/B000QGE8JC/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1308079505&sr=1-2](http://www.amazon.com/Midsummer-Nights-Dream-James-Cagney/dp/B000QGE8JC/ref=sr_1_2?s=dvd&ie=UTF8&qid=1308079505&sr=1-2)

What a delightful movie especially starting at around the 25-minute point with the mystical forest extended scene! Korngold did an absolutely marvelous and magical job in adapting Felix Mendelssohn's music. You can call it "arranged" if you want but Korngold adapted it to modern instruments. For instance, at dvd 00:37:56 (William Powell appears) when the eight-note theme is played twice, the response note each time is from the vibraphone—obviously an instrument not available in the mid-19<sup>th</sup> century

when the composer wrote the music! If you don't mind the sometime lousy quotations of Shakespeare's words, you should enjoy this music—especially the music.

-Around the World in 80 Days (1956) \*\*\*\* [music \*\*\*\*]

[http://www.amazon.com/Around-World-Days-Two-Disc-Special/dp/B0001US8F8/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293773228&sr=1-1](http://www.amazon.com/Around-World-Days-Two-Disc-Special/dp/B0001US8F8/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293773228&sr=1-1)

This is definitely a worthy purchase. The Victor Young score is excellent. I especially liked the scenic train trip across the United States. It has a rather David Lean quality about it (various scenes in the movie). If there's any movie where you can easily state, "That's Entertainment!" then this movie qualifies. It's classic entertainment but not necessarily a masterpiece since it is a bit too long and some of the sequences overstay their welcome.

-High Noon (1952) \*\*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/High-Noon-Collectors-Gary-Cooper/dp/B00006JMRE/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293773300&sr=1-2](http://www.amazon.com/High-Noon-Collectors-Gary-Cooper/dp/B00006JMRE/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293773300&sr=1-2)

It will be safer not to watch this movie at 12 pm!

It's a classic with a wonderful cast and tight screenplay and memorable score by Dimitri Tiomkin. There are other westerns I enjoyed far more (such as lighter *Rio Bravo*) but for a "serious" western in tone, this one is a Must-See. If it was called "High Midnight" it would be more a film noir type of movie (especially if Carol Reed directed it ala *The Third Man*)!

-Runaway Jury (2003) \*\*\* ½ [music \*\*]

[http://www.amazon.com/Runaway-Jury-Widescreen-John-Cusack/dp/B00014NEZI/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293773617&sr=1-1](http://www.amazon.com/Runaway-Jury-Widescreen-John-Cusack/dp/B00014NEZI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293773617&sr=1-1)

I like this jury movie. While it is not a classic (like *The Verdict*) or a runaway hit, it is still entertaining (though a bit preposterous!). I recommend you listen to the audio commentary by the director.

-What Dreams May Come (1998) \* [music \*]

[http://www.amazon.com/What-Dreams-Come-Robin-Williams/dp/B00007GZR5/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293773723&sr=1-1](http://www.amazon.com/What-Dreams-Come-Robin-Williams/dp/B00007GZR5/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293773723&sr=1-1)

This movie has some nice production values and stars but the story is so very self-absorbed, and the metaphysics so distorted. The characters are in a distorted, bad dream-image of themselves. These are shadow selves. I do not recommend this sorry movie.

-Medic, Volume One (1955) \*\*\*

[http://www.amazon.com/Medic-Vol-1-Richard-Boone/dp/B0009OF8RC/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1293773982&sr=1-2](http://www.amazon.com/Medic-Vol-1-Richard-Boone/dp/B0009OF8RC/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293773982&sr=1-2)

Richard Boone as the good doctor pre-Paladin days. Unfortunately he was not in every episode.

- Adventures of Sherlock Holmes, Volume 1 (1983) \*\*\* 1/2

[http://www.amazon.com/Adventures-Sherlock-Holmes-Scandal-Solitary/dp/0788602047/ref=pd\\_cp\\_mov\\_1](http://www.amazon.com/Adventures-Sherlock-Holmes-Scandal-Solitary/dp/0788602047/ref=pd_cp_mov_1)

This series starring Jeremy Brett as Sherlock Holmes is acclaimed as the best Holmes out there. I agree. I especially liked in this four-episode set, "The Solitary Cyclist." The distressed piano player who pleads Holmes to help here, Violet Smith, is played by Barbara Wilshere. She's quite pretty. She reminds me somewhere of Arlene Dahl, but certainly not completely. She was in the mini-series in the next year called *The Tripods* that I liked.

- Adventures of Sherlock Holmes, Volume 5 (1983) \*\*\* 1/2

[http://www.amazon.com/Adventures-Sherlock-Resident-Patient-Red-Headed/dp/B000060MV1/ref=sr\\_1\\_5?ie=UTF8&s=dvd&qid=1293774075&sr=1-5](http://www.amazon.com/Adventures-Sherlock-Resident-Patient-Red-Headed/dp/B000060MV1/ref=sr_1_5?ie=UTF8&s=dvd&qid=1293774075&sr=1-5)

Once again Jeremy Brett as Sherlock Holmes. I don't need a cocaine injection (or whatever he took) to feel high!

- The Prisoner: Dvd Mega-Set (1967) \*\*\*\* 1/2

[http://www.amazon.com/Complete-Prisoner-Megaset-Patrick-McGoohan/dp/B00005NKCQ/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1293859034&sr=1-2](http://www.amazon.com/Complete-Prisoner-Megaset-Patrick-McGoohan/dp/B00005NKCQ/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293859034&sr=1-2)

Patrick McGoohan back again as the Secret Agent man right after he angrily quit! Once he quit he should have realized that he would be in danger, man! I loved this summer series on CBS that replaced *The Honeymooners*. At first I was upset but once I started to watch the show, I was hooked! It was a classic one-term series but not quite a masterpiece because of some weak episodes and, I feel, a lousy finale that seemed to betray the spirit of the show in most of the previous episodes. That end episode was too insufferably psychedelic!

- Lost in Space: Complete First Season (1965) \*\*\*

[http://www.amazon.com/Lost-Space-Complete-First-Season/dp/B0000DC3VM/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293859266&sr=1-1](http://www.amazon.com/Lost-Space-Complete-First-Season/dp/B0000DC3VM/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293859266&sr=1-1)

[reviewed Monday, June 27, 2011]:

I just posted on Talking Herrmann about this. I might as well paste it here too:

Talking Herrmann: LOST IN SPACE Unaired Pilot (lots of Herrmann)

New topic by: Bill Wrobel

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For those who may be completely unaware of this (Lost in Unawareness), the un-aired first pilot of the 1965 series Lost In Space titled "No Place To Hide" is a treat for Herrmann fans. You can enjoy the music for this silly, episodic pilot in Disc 8 of the Lost in Space Season one dvd box set (link below).

This pilot was directed by Irwin Allen. It is far more a "Space Robinson Family" theme with no "Oh, the pain!" Dr. Zachary Smith, and no "Danger, Will Robinson!" robot. It is set in the "future" (October 16, 1997 in fact!). A meteor shower whacks the spaceship off course to a remote desert locale (Mojave Desert!). There are a few giant one-eyed Bigfoot critters roaming on the planet. Unfortunately, Ray Harryhausen was not available to do a stop-motion version of this Cyclops!

Anyway, back to the music: There is a ton of Herrmann tracked music in this pilot largely culled from the 20th Century Fox archives (some of that music was newly re-recorded and orchestrated differently). Herrmann's name is actually credited at the end of the show, conducted by Lionel Newman. The opening credits of the pilot utilizes the Day the Earth Stood Still opening title. At about 9 minutes into the pilot you hear a clip from Beneath the 12 Mile Reef. At 11 or 12 minutes into the show, you then hear Journey to the Center of the Earth. Then you hear an electronic version of a 12 Mile Reef cue as John and Don climb a mountain (for exercise, I guess!). So here is an instance of Lionel changing the Herrmann music to make it more futuristic (after all, it IS 1997!). When Mrs. Robinson washes the family clothes back at the ship, the Herrmann music chosen was "The Flirtation" cue from 12 Mile Reef. There is a lot of JTTCOTE music again with the Cyclops scenes. And at about 19 and a half minutes into the show, the Main Title of JTTCOTE was used as Will Robinson dangerously maneuvers around a bend on the mountain ledge! Then he kills the Cyclops with a laser gun that the men stupidly forgot to take with them. At about 23 minutes into the show, as John flies around in his rocket pack to look for Penny, we hear more vibrant Reef music by Herrmann. You'll recognize it. In fact it is used again (same scene and music) in the "There Were Giants In The Earth" episode of the series (episode # 4). At about 27 minutes and a half into it, the "Sunrise" music from JTTCOTE was used. Then you hear a new orchestral (theremins?) variation of a cue from Garden of Evil. Later when another one-eyed sasquatch is killed we hear the Under world Ocean cue from JTTCOTE. Etc. Etc.

At any rate, you may want to purchase the set for this curiosity piece!

-Rocky (1976) \*\*\* [music \*\*\*]

[http://www.amazon.com/Rocky-Sylvester-](http://www.amazon.com/Rocky-Sylvester-Stallone/dp/B000059H99/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293859420&sr=1-1)

[Stallone/dp/B000059H99/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293859420&sr=1-1](http://www.amazon.com/Rocky-Sylvester-Stallone/dp/B000059H99/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293859420&sr=1-1)

I like Stallone and I like this movie but "Best Picture"? It was a weak year for weighty contenders!

-The Adventures of Buckaroo Banzai (1984) \*\* 1/2

[http://www.amazon.com/Adventures-Buckaroo-Banzai-Across-Dimension/dp/B00005JKEX/ref=sr\\_1\\_1?ie=UTF8&s=dvd&qid=1293860421&sr=1-1-spell](http://www.amazon.com/Adventures-Buckaroo-Banzai-Across-Dimension/dp/B00005JKEX/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293860421&sr=1-1-spell)

Quirky sci-fi adventure about a team of friends fighting inter-dimensional invaders. You may want to view this odd curiosity piece once if you have nothing better to do in front of your television set with a good beer and/or popcorn in your hand. Otherwise skip it!

-The Jackal (1997) \*\* 1/2

[http://www.amazon.com/Jackal-Collectors-Bruce-Willis/dp/0783226888/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293860514&sr=1-1](http://www.amazon.com/Jackal-Collectors-Bruce-Willis/dp/0783226888/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293860514&sr=1-1)

This is an ok movie but it gets rather too graphic at times, too violent.

-Stephen King's "It" (1990) \*\*\* [music \*\*\*]

<http://www.amazon.com/Stephen-Kings-Richard-Thomas/dp/B00006FDCD>

I liked this Stephen King mini-series (*Langoliers* was my favorite film after *Dead Zone*). It's a good "B" ("Beep-Beep") horror picture, although horror pictures are not normally a form of entertainment for me. However, I realize an excellent horror/scifi movie when I experience and give it due credit (such as Carpenter's *The Thing*). In a sense, "Pennywise" as played by Tim Curry is pretty creepy enough, but the "It" at the conclusion of the series is pretty much a "thing" (arachnid form). What I liked about the movie was the excellent casting. I especially liked the Chop Suey restaurant reunion scene. It's sort of a "family" feeling, the same thing King did later in *Dreamcatcher* with the four friends (*It* has seven friends still alive by the restaurant scene). The monster theme is preposterous, too mixed up between this "eternal" shape-shifting being that appears at times as energy (dead lights) yet every 30 years needing to feed physically! Stupid concept, but I liked other features of the movie.

-Legally Blonde (2001) \*\* 1/2

[http://www.amazon.com/Legally-Blonde-Reese-Witherspoon/dp/B00005O5CM/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293861127&sr=1-1](http://www.amazon.com/Legally-Blonde-Reese-Witherspoon/dp/B00005O5CM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293861127&sr=1-1)

Cute little movie, nice leading star, but an inconsequential film.

-Abbott and Costello Show: 100<sup>th</sup> Anniversary Collection (1952) \*\*\*\*

[http://www.amazon.com/Abbott-Costello-Show-Anniversary-Collection/dp/B000GDH7Q6/ref=sr\\_1\\_2?ie=UTF8&s=dvd&qid=1293861477&sr=1-2](http://www.amazon.com/Abbott-Costello-Show-Anniversary-Collection/dp/B000GDH7Q6/ref=sr_1_2?ie=UTF8&s=dvd&qid=1293861477&sr=1-2)

Great comedy series, especially the first season more than the altered second season. I got many a hearty laugh from this antics show! Thank you Abbott & Costello!

-Jamaica Run (1953) \*\* [music \*\*]

[http://www.lovingtheclassics.com/Jamaica-Run-1953-DVD/prod\\_1329.html](http://www.lovingtheclassics.com/Jamaica-Run-1953-DVD/prod_1329.html)  
[reviewed Independence Day 2011]

My wife and I watched this movie last evening. She liked it. It was “OK” for me but my final comment was, “WTP?” (What’s-The-Point?) of making this inconsequential little drama? I suppose the studios cranked out a lot of movies back then, and most of them were rather forgettable. I only bought this dvd because I wanted to see Arlene Dahl. Ray Milland played a good guy nautical Captain here. The music by Cailliet is inconsequential also. Unless you are an Arlene Dahl fan like I am, then forget this movie.

-Desert Legion (1953) \*\* [music \*\*\*]

[http://www.lovingtheclassics.com/Desert-Legion-1953-DVD/prod\\_726.html](http://www.lovingtheclassics.com/Desert-Legion-1953-DVD/prod_726.html)

What I just wrote immediately above applies also to this movie that also stars Arlene Dahl (but Alan Ladd as the Good Guy) except this WTP? movie is slightly more interesting and exotic to watch. The music by Skinner is also better.

-Star in the Dust (1956) \* 1/2 [music \*\*]

[http://www.lovingtheclassics.com/Star-in-the-Dust-1956-DVD/prod\\_2526.html](http://www.lovingtheclassics.com/Star-in-the-Dust-1956-DVD/prod_2526.html)

What a lame western! Instead of going West, it does Deep South (like in thumb’s down!) immediately. Another WTP? movie (it’s almost a WTF? Movie :). The only WTF? movie I reviewed of special infamy is *Starship Troopers 2!* The music by Frank Skinner is surprisingly lame too. The guitar Main Title is terrible. At least for the guitars soli (only!) the music budget was really manageable! The fight scene at around 23 minutes into the movie is laughable, and the solo instrument music is also still lame and unexciting! That on-screen guitarist always interjecting a verse as he plays the guitar gets pretty annoying after a while! This is a perfect example of a B (Boring) Western that could be lampooned in a comedy much as *Airplane!* Lampooned the previous airplane dramas! Mamie Van Doren is quite easy on the eyes, however! Richard Boone is not at his best here but at least we get to hear his fine voice! I think the writer was trying to imitate the feeling of *High Noon* but he succeeded only in having the audience asks each of their companions next to them, “Wake me up when the movie’s over” (as also sung by that music man guitarist!).

-Big Jake (1971) \*\*\* 1/2

<http://www.amazon.com/Big-Jake-John-Wayne/dp/B00008CMR4>

I must have a copy of this movie since I have already done a rundown treatment of the score (see the link below) but I cannot find my copy at the moment. It probably got misdirected in a Big box somewhere, or my name is Jake! Come to think of it, except for this movie title, I cannot think of one person I knew in my life who had the name of “Jake.” Very uncommon. “William” (my name) ranks # 5 as the most common male name in the U.S. (“James” is the top rank). “Bernard” (as in Herrmann) is 142, while “Max” (as in Steiner) is # 255, and “John” (as in Williams) is # 2. “Jake” is nowhere to be seen—at least in the top 300 male names. Hmmm... it is # 419.

Page Cook (his real name was Charles Boyer!) gave Bernstein's score a top rating in his Films in Review column, *Soundtrack*. I have to concur that it is excellent, rousing music, and I was fortunate to be able study the full score at UCLA in the CBS Collection (Box 928). Incidentally, the mention of the name "Page Cook" brought up many a discussion about him (especially in the old Filmus-L discussion board), including how he was a "mystery man," a perpetuator of hoaxes, and so forth. But he was one of the very first reviewers of film music that many people became acquainted with, introducing film music positively to many. So that was a gain in the life of Page Cook—the other stuff discussed was the "loss" portion of his existence on this perturbed planet. There will always be a Plus and Minus side of the karmic book of reckoning! Hopefully for any one life there will be far more of the positive side of the book than the negative side!

<http://www.filmscorerundowns.net/bernstein/bigjake.pdf>

-My Fair Lady (1964) \*\*\*\* 1/2 [music \*\*\*\* 1/4]

[http://www.amazon.com/gp/product/B00011D10A/ref=pd\\_lpo\\_k2\\_dp\\_sr\\_2?pf\\_rd\\_p=486539851&pf\\_rd\\_s=lpo-top-stripe-1&pf\\_rd\\_t=201&pf\\_rd\\_i=630522577X&pf\\_rd\\_m=ATVPDKIKX0DER&pf\\_rd\\_r=15YNPZ202F1ZKWNNKGQ0](http://www.amazon.com/gp/product/B00011D10A/ref=pd_lpo_k2_dp_sr_2?pf_rd_p=486539851&pf_rd_s=lpo-top-stripe-1&pf_rd_t=201&pf_rd_i=630522577X&pf_rd_m=ATVPDKIKX0DER&pf_rd_r=15YNPZ202F1ZKWNNKGQ0)

What a pleasant, delightful musical, one of the very best out there. It's definitely a classic but not quite a solid masterpiece (gets slow and heavy towards the end). Sure, Audrey Hepburn's singing voice was dubbed; Rex Harrison's "singing" was not dubbed (if you call that singing) but so what? The music is terrific. I felt the same way about the excellence of *Calamity Jane* (and the voices were not dubbed as far as I could tell), one of my Top Five selections for filmed musicals that provided sheer enjoyment to me. I already did a long 104-page rundown analysis of the score here:

[http://www.filmscorerundowns.net/other/my\\_fair\\_lady.pdf](http://www.filmscorerundowns.net/other/my_fair_lady.pdf)

-Jack the Giant Killer (1962) \*\*\* [music \*\*\* 1/2]

<http://www.amazon.com/Jack-Giant-Killer-Kerwin-Mathews/dp/B0001BKBFC>

This is a fun stop-motion feature starring Kerwin Mathews as the hero (just as in 7<sup>th</sup> *Voyage of Sinbad*), Torin Thatcher as the evil villain (just as in 7<sup>th</sup> *Voyage of Sinbad*), and directed by Nathan Juran (just as in 7<sup>th</sup> *Voyage of Sinbad*). The only thing is, it's not as good as (you guessed it!) 7<sup>th</sup> *Voyage of Sinbad*. Still, it's a delightful movie in its own right. The animation is quite crude compared to Harryhausen, but the music by Paul Sawtell & Bert Shefter is really good—not top-drawer as Herrmann's score for that *other* film!—but nevertheless quite tuneful. In fact I studied the conductor score at UCLA long ago. I just now tried to find my hand-copied notes but cannot right now (hope I did not lose them!). I was planning no to delineate a few of the cues. Oh, well!

Apparently there is going to be a remake out next year:

<http://www.imdb.com/title/tt1351685/>

[Sunday, July 10, 2011 ay 9:19 am]: Ah! I finally found my notes on the score. Most cues I hand-copied are four-stave reductions (I did not have the full score).

-“New Intro & Main Title” [M-10] In the grace bar in 3/2 time (actually marked as Bar 1), the woodwinds (top staff) play Line 1 and Line 2 F-G-A-Bb-Lines 1 & 2 C-D-Eb “7” value 16ths to (Bar 20) Lines 2 & 3 F dotted whole notes trill tied to whole notes next two bars and tied to (Bar 5 in 2/2 time) quarter notes. Back in Bar 1, horns play Line 1 F sforzando-marked half note to (Bar 2) Lines 1 & 2 F dotted quarter notes forte to 8<sup>th</sup> notes to two half notes to (Bar 3) Lines 1 & 2 Eb/F quarter notes to D/F quarter notes to C/F half notes to Eb/F half notes to (Bar 4) D/F quarter notes to C/F quarter notes to Bb/F half notes to D/F half notes to (Bar 5) Eb/F quarter notes (followed by rest marks). Two harps in Bar 2 (third staff) play Lines 1 & 2 D dotted quarter notes to D 8ths to two D quarter notes to (Bar 3) small octave/Lines 1 & 2 A quarter notes to Gb quarter notes to F up to A half notes, and so forth. The piatti (bottom staff) in Bar 2 sound an x-headed quarter note. In Bar 5 the strings in 2/2 time play, after a quarter rest, small octave and Line 1 F to G 8ths (crossbeam connected) to A-F-A-B 8ths to (Bar 6) Lines 1 & 2 C down to A up to C to D 8ths to Eb-F-G-A 8ths. The celli also play this pattern. The timp is trem rolled on Great octave F dotted half note tied to whole note in Bar 6. In Bar 7 (:07) the Main Title theme commences played by the woodwinds, trumpets and violins. Trumpets play Line 1 (octave higher for woodwinds and violins) Bb sforzando-marked half note down to F up to Bb sforzando quarter notes up to (Bar 8) Line 2 D sforzando half note legato down to Line 1 Bb half note. In Bar 9 the trumpets continue on Line 2 C sforzando quarter note to D-Eb 8ths to D to C quarter notes up to (Bar 10) F rinforzando-marked dotted quarter note down to D 8<sup>th</sup>, and so forth. The complete cue is 33 bars in length, 1:26 duration. The cue ends on the E major (E/G#/B) tonality.

-“The Book” [M-11] The violins in Bar 1 (top staff) are bowed trem *p* in C time on Line 1 Bb/Line 2 Eb/G/Bb (Eb minor chord) whole notes tied to next bar and tied to 8<sup>th</sup> in Bar 3 down to (*poco accel*) Line 1 G/Bb/Line 2 Eb/G bowed trem 8ths down to Eb/G/Bb/Line 2 Eb trem 8ths down to small octave Bb/Line 1 Eb/G/Bb trem 8ths, and so on. The harp in Bar 1 plays a pattern of 16<sup>th</sup> note figures Line 2 Bb-F-G-Eb (connected as a figure by two crossbeams) to C-Line 1 F-G-Bb 16ths to a repeat of those two figures (repeated next bar) to (Bar 3) Line 2 Bb quarter note with the *gliss* direction downward crescendo-decrescendo. The celeste in Bar 1 plays Line 2 F/Bb down to Line 1 Bb/Line 2 Eb/G 8ths (crossbeam connected) sounded 4X and repeated next bar. On the bottom staff are un-indicated instruments playing Great octave Eb/Bb/small octave G whole notes tied to quarter notes next bar (followed by rests). Horns in Bar 2 (*open horns*) play small octave G/Line 1 Eb quarter notes to small octave Eb/Bb 8ths legato to G/Line 1 Eb 8ths to Bb/Line 1 G down to G/Eb quarter notes tied to whole notes next bar. The narration starts in Bar 4 around the nine-second mark. The cover of the books starts to open in Bar 5. Two harps are *gliss* here. After a quarter rest in Bar 5, the clarinet plays ascending 16ths Line 1 F-F#-A-B-Line 2 C-D#-F to Gb half note tied to 8<sup>th</sup> note next bar.

Shortly in Bar 6 the piccolo plays 32<sup>nd</sup> notes Line 2 F-F#-G-G#-A-A#-B-A#-A-G#-G-F#-  
F. Pendragon's Castle is shown in Bar 14 (about 48 seconds into the cue) with the strings  
bowed trem in a bitonal fashion (Line 1 Eb/G/Bb and also Line 2 C#/E/A half notes tied  
to next bar. The street festival scene starts in Bar 19 (1:02) in 2/2 time.

-“Princess Chamber” [M-15] Cut time in the key signature of three flats. Dvd  
location: 00:07:57. Scene: “Interior Chamber; Candle Winks Out.” The harps in Bar 1  
sound *mf* Line 2 Bb down to Line 1 Bb up to Line 2 Bb down to Line 1 Bb quarter notes  
and repeated thru Bar 5 to (Bar 6 in 3/4 time) Line 2 Bb down to Line 1 Bb 8ths figure  
(crossbeam connected) sounded 3X thru Bar 8. On the second staff (un-indicated  
instruments but probably violins & violas) are bowed trem on Lines 1 & 2 Bb whole  
notes tied thru Bar 5. On the third staff are the horns playing *mf* small octave Bb to same  
Bb quarter notes to Line 1 Eb to F quarter notes to (Bar 2) G half note to F to Eb quarter  
notes to (Bar 3) Ab half note to G to F quarter notes to (Bar 4) small octave Bb whole  
note tied to next bar and tied to dotted half notes in Bars 8 thru 8. On the bottom staff are  
strings and woodwinds playing Great octave Eb/Bb/small octave Eb/G/Bb (Eb maj)  
whole notes tied to next bar to (Bar 3) Eb/Bb/small octave F/Ab/Bb whole notes to (Bar  
4) same Eb maj whole notes from Bar 1 tied to next bar, and so on. When Pendragon eye-  
hurls blue flashes to the toy castle door to turn it (Bar 38 at 00:09:10), the harp and  
woodwinds in 3/4 time play two “6” sextuplet 16<sup>th</sup> note figures followed by one “7”  
septuplet 16<sup>th</sup> note figure. The harp plays Line 1 Eb-E-F-Gb-G-Ab 16ths to A-Bb-B-Line  
2 C-Db-D-Eb 16ths to Eb-E-F-Gb-G-Ab-A 16ths to (Bar 39) BB 8<sup>th</sup>. Woodwinds play  
small octave A/Line 1 Db to Bb/D to B/Eb to middle C/F to D/Gb 16ths, and so on. The  
woodwinds in Bar 39 are then legato trem (like the fingered trem of the strings in similar  
notation) between Ab/Line 2 C and Bb/D half notes. Etc.

-“Jack, the Farmer” [M-22] Dvd location 00:13:13. So it took thirteen minutes  
into the movie before we get to see our hero, Sinbad—eh, I mean, Jack. The flute in Bar 1  
in C time plays a mild pastoral phrase (after an initial 8<sup>th</sup> rest) of Line 2 A down to D up  
to G 8ths to E down to C 8ths to D down to Line 1 A 8ths to (Bar 2 in 3/4 time) A up to  
Line 2 C 8ths to B-Line 2 D 8ths up to F-A 8ths to (Bar 3 in C time) B 8<sup>th</sup> down to E  
quarter note up to B 8<sup>th</sup> to A quarter note down to D quarter note up to A 8<sup>th</sup> to (Bar 4) G-  
E-D-E legato 16ths to D-C-Line 1 A-B 16ths to G dotted quarter note. Then violins come  
in to play Line 2 E 8ths to (Bar 5) D up to F 8ths up to A up to Line 3 C 8ths down to B-  
G 8ths down to E dotted 8<sup>th</sup> up to B 16<sup>th</sup>, and so on. In Bar 9 (dvd 00:13:39) we start to  
hear tension in the music (the giant will soon arrive!). Violins are bowed trem *mf* on Line  
2 D to C 8ths (crossbeam connected) to D-C 8ths once again to D-C a third time to Line 1  
B-Line 2 C 8ths to (Bar 10) D-C 8ths trem played 3X to E down to C 8ths. Other strings  
on that same top staff are bowed trem on Line 1 F/Ab half notes to same F/Ab half notes  
(repeated next bar). On the second staff other instruments are trem on small octave B to  
middle C 8ths played 3X to D-C 8ths (repeated next bar). When the “chicken flies” in Bar  
13 (actually thrown by a crewman off screen!) the strings are bowed trem on Line 1  
D/F/Ab/Line 2 C/E/G whole notes tied to 8ths next bar in 2/4 time. Here in Bar 14 is  
when the horns and tuba play Contra-octave/Great octave/small octave F tenuto and  
sforzando-marked quarter notes up to Great octave/small octave/Line 1 E sforzando  
quarter notes gliss lines down to (Bar 15 in 4/4 time) Contra-octave/Great octave/small

octave F# sforzando whole notes tied to half notes and 8<sup>th</sup> notes next bar. After an 8<sup>th</sup> rest in Bar 15, the high strings start to play *vivace* a series of 16<sup>th</sup> note dyad figures Line 2 A/Line 3 C to G#/B to next figure of A/C-G#/B-G/Bb-F#/A 16ths, and so forth.

-“The Sea Voyage” [M-41], 77 bars, 3:21 duration. This is in Collection 084, Box 20. At the end of Bar 1, the violins play the delightful Sea Voyage theme (rather Irish in nature!) of Lines 1 & 2 D 8ths up to (Bar 2) Lines 2 & 3 D dotted quarter notes tied to 8ths down to Lines 1 & 2 B up to Lines 2 & 3 E 8ths to (Bar 3) D dotted quarter notes tied to 8ths to Line 1 B/Line 2 D/G/B 8ths (trumpets added here) down to G/B/Line 2 D/G 8ths to (Bar 4) A/Line 2 C/E/A quarter notes to same 8<sup>th</sup> notes to F#/A/Line 2 D/F#/A dotted 8ths to B/Line 2 D/F#/B 16ths to A/D/F#/A 8ths to (Bar 5) G/B/Line 2 D/G quarter notes, and so forth. Etc. When the shock hits the ship and we cut to the witches circling the ship high above, we come to the next cue of “Witches Aloft” (M-43) in C time. Strings play “3” triplet value bowed trem 8<sup>th</sup> note figures of a dissonant nature *mf*. So Line 1 Ab/B/Line 2 D/Gb/Bb to G/Bb/Line 2 C#/F/A to A/B/D/Gb/Bb 8ths, and so on.

-“Jack’s Plan” [M-71] Dvd location: 00:54:36. The violins are bowed trem *p* in C time on Line 2 E/B/E whole notes (repeated next bar) to (Bar 3) G/B/Line 3 E/G bowed trem whole notes (repeated next two bars). The novachord also play these notes. The harp is gliss on the “E7” chord notes. *Sords* horns sound *mf* tenuto notes starting with small octave B up to Line 1 E down to small octave F quarter notes up to (Bar 2) B quarter notes to C-B 8ths up to Line 1 E down to small octave F quarter notes to (Bar 3) small octave E whole note decrescendo. On the bottom staff are undisclosed instruments playing bowed trem whole notes Great octave Db/Ab/small octave F/B tied to next bar to (Bar 3) E/B/small octave G/B/middle C# whole notes tied to next two bars. Three trumpets “in hat” in Bar 3 play Line 1 E tenuto half note up to B down to small octave B tenuto quarter notes to (Bar 3) middle C# tenuto quarter note to D#-E tenuto 8ths up to B quarter note down to middle C quarter note tied to quarter note next bar, and so on. In Bar 16 there is a “C.U. Cut Imp” with the violins plus bassoons playing in 6/8 time Line 1 Ab down to Db to same Db 8ths down to small octave Ab up to Line 1 Db-Db 8ths to (Bar 17) F-Db-F 8ths up to Ab-Gb-F 8ths. Then the oboe takes over in Bar 18 on Line 2 Eb down to Line 1 Ab-Ab 8ths don to Eb up to Ab-Ab 8ths, and so on.

-“The Restoration” [M-112] Dvd location: 1:30:11. Scene: “Cut to Dog” (when Sigurd as a dog is turned back to Sigurd as the laughing Viking!). The woodwinds in Bar 1 are legato trem *mf* in 2/4 time between small octave Bb/Line 1 C#/E to C#/E/F dotted 8ths to BB/C/E 8ths gliss up The flute and I believe also the oboe in Bar 2 in 3/4 time play Line 2 E quarter note tied to “3” triplet value 8<sup>th</sup> down to C# up to F# triplet value 8ths to E tenuto quarter note tied to 8<sup>th</sup> note next bar. Then Peter as a monkey is transformed in Bar 3 back to Peter the boy. In Bar 19 (dvd 1:31:01) when “Jack takes imp bottle,” the clarinet is solo playing an Irish pattern of “3” triplet value 8ths Line 1 Eb legato down to small octave Bb to same Bb staccato 8<sup>th</sup> to next triplet 8ths figure of Eb-Bb-Eb staccato 8ths up to G-F-Eb triplet staccato 8ths to E grace note to F *rinforzando* quarter note held fermata. Violins play Line 1 G/Bb dotted half notes to Ab/Bb quarter notes held fermata. In Bar 20 the English horn takes over that Irish

phrasing of Line 1 F legato down to small octave Bb 8ths to same Bb staccato 8<sup>th</sup> to F-Bb-F staccato 8ths up to Ab-G-F staccato 8ths to F# grace note to G triplet value quarter note up to Bb triplet value 8<sup>th</sup>. The flute in Bar 42 (dvd 1:32:02) plays the phrasing in 4/4 time on Line 2 E down to C-C triplet value 8ths down to Line 1 G up to Line 2 C-C 8ths up to E-C-E 8ths up to G-F-E 8ths, and continuing next bar (Bar 43). In Bar 44 (1:32:12) the solo violin plays the same notes as the flute did in Bar 42.

-“End Cast” Dvd location: 1:33:38. Here the Sea Voyage theme is played by the violins, flute I, 2 oboes in 6/8 time. We find Lines 2 & 3 D dotted quarter notes tied to 8<sup>th</sup> notes down to Lines 1 & 2 B 8ths up to Lines 2 & 3 E 8ths to (Bar 2) D dotted quarter notes tied to 8ths down to B (trumpets added here) down to G 8ths to (Bar 3) A quarter notes to same A 8ths to A dotted 8ths to B 16ths to A 8ths to (Bar 4) G quarter notes down to E 8ths to D quarter notes to same D 8ths. Flutes and clarinets play in Bar 1 Line 1 E/G/B/Line 2 D 8ths to D/E/G/B 8ths back to E/G/B/D 8ths (crossbeam connected) to D/E/G/B 8ths to E/G/B/D 8ths to D/E/G/B 8ths (repeated next bar). Trombones play small octave D/G/B dotted half notes tied to dotted half notes next bar. The harp and piano play Great octave G up to small octave D up to B 8ths to same B down to E to D 8ths (repeated next bar). The cue ends in Bar 8 on the G major dotted half note chord (G/B/D).

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-American Splendor (2003) \*\*\*

[http://www.amazon.com/American-Splendor-Paul-](http://www.amazon.com/American-Splendor-Paul-Giamatti/dp/B0000U0X20/ref=sr_1_1?s=dvd&ie=UTF8&qid=1310185872&sr=1-1)

[Giamatti/dp/B0000U0X20/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1310185872&sr=1-1](http://www.amazon.com/American-Splendor-Paul-Giamatti/dp/B0000U0X20/ref=sr_1_1?s=dvd&ie=UTF8&qid=1310185872&sr=1-1)

Entertaining but oddball movie starring the great Paul Giamatti, though I got tired of the raspy voice in the beginning! I like the movie but oddly I don't usually (in fact, I don't ever!) go back to it for another viewing—except now for this review! Odd title, but since it is an oddball picture, it is fitting to have an odd, unfitting movie title. The film *is* fitting in the sense that it is about misfits (if that makes sense). The use of jazz for the music is quite fitting since our depressing hero (Harvey Pekar in real life but played by Giamatti) was really into jazz.

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-Limbo (1999) \*\*\* ½ [music \*\*]

<http://www.amazon.com/Limbo-Mary-Elizabeth-Mastrantonio/dp/0767838440>

Interesting drama by John Sayles. Definitely to his commentary on this dvd. The movie swims north (not south or thumb's down) like the opening salmon in the title credits. The ending keeps the viewer in limbo (unresolved) but it appears a certain probability is in definite motion (not so good!). But we don't know for sure. The “rescuer” may actually be a bad guy, or he may be a good Samaritan. Of course the characters are in limbo, the town in Alaska is in limbo—much as Sarah Palin there in Alaska is in limbo (is she running for President or ain't she?!).

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-Insomnia (2002) \*\*\* [music \*\*]

[http://www.amazon.com/Insomnia-Widescreen-Al-Pacino/dp/B00006IUL7/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1310235927&sr=1-3](http://www.amazon.com/Insomnia-Widescreen-Al-Pacino/dp/B00006IUL7/ref=sr_1_3?s=dvd&ie=UTF8&qid=1310235927&sr=1-3)

Here's another movie set in Alaska but this time directed by Christopher Nolan. It definitely has more energy than *Limbo* but you don't feel for the characters as much (except perhaps for Hilary Swank) as in *Limbo*. But it's great to see Al Pacino here. *Limbo* is a better (character-driven) movie than *Insomnia*.

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-Shadowlands (1994) \*\*\* [music \*\*]

[http://www.amazon.com/Shadowlands-Anthony-Hopkins/dp/0783113315/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1310237834&sr=1-1](http://www.amazon.com/Shadowlands-Anthony-Hopkins/dp/0783113315/ref=sr_1_1?s=dvd&ie=UTF8&qid=1310237834&sr=1-1)

Anthony Hopkins plays a very appealing character in this movie (noted writer C.S. Lewis), an emotionally proper but restrained confirmed bachelor until he meets an American poet, Joy Gresham (played nicely by Debra Winger). I like this movie! I recommend it.

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-Somewhere in Time (1980) \*\*\* [music \*\*\* 1/2]

[http://www.amazon.com/Somewhere-Time-Collectors-Christopher-Reeve/dp/B00004W46I/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1310239611&sr=1-1](http://www.amazon.com/Somewhere-Time-Collectors-Christopher-Reeve/dp/B00004W46I/ref=sr_1_1?s=dvd&ie=UTF8&qid=1310239611&sr=1-1)

This is a quirky romance/fantasy movie but it strongly features a lyrical, romantic, stringy score by John Barry. A lot of people, especially the ladies, have a strong affectionate regard for this picture. As for this dvd, it begs them to frequently "Come back to me." I do now & then but not for the movie itself (rather flawed concept) but for the John Barry music. The music comes to life once our hero Richard Collier (played nicely by Christopher Reeve) succeeds in going back in time to meet the Jane Seymour character.

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-Road To Perdition (2002) \*\* 1/2 [music \*\*]

This is a dark movie with normally quite appealing Tom Hanks cast as an unappealing heavy for the Irish mob in Chicago.. Bad move. This movie is "not going to heaven." The snarly moustache on unsmiling Hanks is supposed to convey the villain role, I suppose! I am not sure why I bought this dvd that was on sale except perhaps that I normally like Tom Hanks movies, never saw it in the theaters, so thought I'd buy the dvd with the extra features.

-The French Connection (1971) \*\*\*1/2 [music \*\*]

<http://www.amazon.com/French-Connection-Five-Star-Collection/dp/B00003CXA3>

I heard from reviewers that this 2001 “Five Star Collection” edition of the movie (now out-of-print) is far superior to the recent Blu-Ray edition. So much for Blu-Ray (that I will not bother to buy)!

This is good but gritty crime caper involving French narcotics smuggled into New York City. I am not much of a fan of William Friedkin but he did have an energetic movie here with two great stars, Gene Hackman and Roy Scheider. There are two commentaries in this dvd, one by the director (good information here) and specific commentary by the two main stars, starting off with Hackman, telling us this was a big break picture for him. Many people give it a “classic” status, but normally this is not my cup of tea. It’s close to being a four-word movie (“UGLY”) in terms of directing style, the subject nature of the film (crime/killing/narcotics), the roughshod interaction between people, innocent people being killed, and so forth. The last year of truly great Best Picture Oscar contenders was 1982 (*Gandhi* won then, but also nominated were *E.T.*, *Tootsie*, *The Verdict*, and *Missing*). *French Connection* of course won in 1971 but the other contenders were not all that terrific. *The Sting* won in 1973, and I consider that a worthy Best Picture winner in the genre of crime movies—it’s light, easy on the nerves, quite entertaining, appealing stars, and so forth. *The French Connection* is no *On the Waterfront* in terms of high caliber material regarding the crime genre. And it certainly does not come close to *The Godfather* the next year (1972).

The music by Don Ellis is hard-edged and fragmented. My initial impression upon hearing it again was, “Is this a *Terminator* movie?!” You will hear no love themes in this score!

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-[Adventures of Sir Galahad](#) (1949) \* 1/2

[http://www.lovingtheclassics.com/The-Adventures-of-Sir-Galahad-1949-DVD/prod\\_69.html](http://www.lovingtheclassics.com/The-Adventures-of-Sir-Galahad-1949-DVD/prod_69.html)

This laughable 15-chapter serial starring George Reeves (shortly of *Adventures of Superman* fame) was a cheap Columbia Pictures production from Sam Katzman. It’s so bad it’s humorous to watch. It seems that every chapter Sir Galahad and his sidekick are always going back to evil Sir Ulrich’s camp! I cannot recommend this dvd although I like George Reeves. I am glad he finally became successful and famous for *Superman*, although perhaps it was reluctant fame in that role.

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-[Peking Express](#) (1951) \*\* ½ [music \*\*\*]

[http://www.lovingtheclassics.com/Peking-Express-1951-DVD/prod\\_1992.html](http://www.lovingtheclassics.com/Peking-Express-1951-DVD/prod_1992.html)

This Paramount Pictures movie starring Joseph Cotten is no *The Third Man* by any means but it’s a diversionary melodrama for Cotten fans. And it’s no *Murder on the*

*Orient Express* that of course did not star Cotton! I purchased this dvd simply because Dimitri Tiomkin wrote the score (good or perhaps only okay but certainly not great). Tiomkin is not consistently good, unlike Herrmann and most of Steiner's works. Herrmann, Steiner, Korngold are top-notch, top-drawer composers, whereas Tiomkin makes it in that category now & then. Here are details on the score from the official Tiomkin site:

[http://www.dimitritiomkin.com/production\\_details.cfm?ProductionID=0F5BCB51-DD4E-AAF9-32A51842F85B69CB](http://www.dimitritiomkin.com/production_details.cfm?ProductionID=0F5BCB51-DD4E-AAF9-32A51842F85B69CB)

The evil Kwon is played by Marvin Miller. I thought I recognized him, although he was made up as a Chinese guy. He was best known in the Michael Anthony role, the guy who forked over a million-dollar check each week on the old CBS series, *The Millionaire*.

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-The Black Knight (1954) \*\* ½ [music \*\* 1/2]

[http://www.lovingtheclassics.com/The-Black-Knight-1954-DVD/prod\\_317.html](http://www.lovingtheclassics.com/The-Black-Knight-1954-DVD/prod_317.html)

This is no *Prince Valiant*. This certainly applies to John Addison's okay music compared to Waxman's excellent, memorable score for *Prince Valiant*. However, there are many good stars in this weak King Arthur tale including Alan Ladd, Peter Cushing (as the bad Saracen chief), Andre Morrell especially, and many others. Patricia Medina is okay as the female lead (she reminds me a bit of Yvonne DeCarlo) but I would've preferred Paula Raymond! Paula is far more alluringly sexier to me! This movie was very poorly conceived and edited. Why, just the opening of the movie, before the Main Title credits, with the troubadour on a horse singing away is a pretty lame or weak start of a movie!

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-The Deep Blue Sea (1955) \*\* [music \*\*\* 1/2]

[http://www.lovingtheclassics.com/The-Deep-Blue-Sea-1955-DVD/prod\\_710.html](http://www.lovingtheclassics.com/The-Deep-Blue-Sea-1955-DVD/prod_710.html)

This movie got good critical reviews, plus on the plus side you have Vivien Leigh and Kenneth More (I always liked Kenneth More). However, I found this somewhat heavy-handed movie (especially in the stagy, melodramatic beginning) a bit of a drag for me. Movies about weak & badly flawed characters usually don't appeal to me. I did not care for the ending but I suppose it makes sense considering the situation between the two (her need to overcome her neediness of a weak man she happened to love but needed to let go). Leigh's short, slick-backed hairstyle in this movie seems rather severe and uncomplimentary. No wonder she got depressed a lot and was suicidal! If you like heavy emotional type of plays, then this may be your cup of tea! The music by the esteemed composer, Malcolm Arnold, is better than the movie, and he does a very fine job in conveying the torturous emotional turmoil.

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-The Raid (1954) \*\*\* ½ [music \*\*\*]

[http://www.lovingtheclassics.com/The-Raid-1954-DVD/prod\\_2079.html](http://www.lovingtheclassics.com/The-Raid-1954-DVD/prod_2079.html)

This is actually a quite good, interesting, entertaining Civil War drama based in New England close to the Canadian border. It's one of the best of the B-movie westerns category. I like the excellent casting, the intelligent script, good editing, just about everything. Van Heflin is top-notch in his role as the leader of the Confederate POW who plans havoc on a Vermont town. Anne Bancroft is excellent as well, and so is Richard Boone in his one-armed Union soldier role. Lee Marvin, Peter Graves and James Best are also bonus actors in this well-done movie. The music by Roy Webb is fine, does the job well (although I could imagine Herrmann doing this one!).

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-Canadian Pacific (1949) \*\*\* [music \*\*\* ½]

[http://www.lovingtheclassics.com/Canadian-Pacific-1949-DVD/prod\\_461.html](http://www.lovingtheclassics.com/Canadian-Pacific-1949-DVD/prod_461.html)

Entertaining enough Canadian Rockies western starring in a roughed surveyor role, Randolph Scott. You'll also see a natural villain type, Victor Jory, a lovely Jane Wyatt (Doctor Knows Best here!), and a very young Nancy Olson (I'm a Nancy Olson fan). But I prefer Olson as a blonde or at least lighter hair! I like the Dimitri Tiomkin score here, better than a many done in this period and into the early to mid-Fifties (better than *Peking Express*, for example).

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-Secret of the Incas (1954) \*\*\* [music \*\* ½]

[http://www.lovingtheclassics.com/Secret-of-the-Incas-1954-DVD/prod\\_2299.html](http://www.lovingtheclassics.com/Secret-of-the-Incas-1954-DVD/prod_2299.html)

I like this movie better than the one I just reviewed immediately above but it is no secret that it is no classic movie! You don't need a Harry Steele (Charlton Heston) with an Indiana Jones type fedora to help you find a better Fifties adventure-drama in 1954 starring Heston (*The Naked Jungle* comes to mind). But it is interesting to watch, especially since they used Peruvian location areas such as Machu Picchu. Incidentally, you may want to buy this movie if you are really into the Indiana Jones movies since it inspired the later series:

[http://en.wikipedia.org/wiki/Secret\\_of\\_the\\_Incas](http://en.wikipedia.org/wiki/Secret_of_the_Incas)

The music by David Buttolph is fine. It is not one of his best but I certainly liked it better than Addison's score for *The Black Knight*—but I liked the music by Danielle Amfitheatrof for *The Naked Jungle* better than Buttolph's score here.

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